

Dynamic, Articulation and Special-Effect Markings
in Manuscript Sources of Luigi Boccherini's String Quintets

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Abstract

Luigi Boccherini's chamber works form the largest part of his compositional output of nearly 500 works. In these works Boccherini included performance markings to a much greater extent than in his violoncello sonatas and concertos. His string quintets, in particular, present a large variety of dynamic, articulation and special-effect markings, constituting an important source for the study of eighteenth-century performance practice.

Boccherini listed 125 string quintets in his thematic catalogue – composed between 1771 and 1802 – of which 113 were originally scored for two violoncellos and 12 for two violas. If we add to this number transcriptions he made for string quintet, his total output for this genre rises by at least another 24 works. The quintets were mostly composed during Boccherini's employment with the Spanish Infante Don Luis de Borbón between 1770 and 1785, and subsequently, during his employment with King Friedrich Wilhelm II of Prussia, between 1786 and 1797.

This study discusses dynamic, articulation, and special-effect markings in Boccherini's string quintets in terms of their notation and use. Special attention has been given to the manuscript sources of these works and in particular to Boccherini's autographs – located at the Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv and the Bibliothèque nationale de France – in order to draw a clearer picture of the composer's notational habits, which are not always reflected in early and modern editions of these works.

Since performance markings were not present to a great extent in eighteenth-century repertoire, particularly solo music, this study aims to add not only

to the scholarship of Boccherini's individual notational and compositional practices,
but also to the wider knowledge of eighteenth-century performance practice.

To my parents and all my grandparents

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Author’s Declaration

Hereby, I declare that I am the sole author of the present thesis. Part of Chapter 2 on Dynamic Markings was presented in revised form at the Royal Musical Association Research Students’ Conference in January 2008.

Introduction

The study of performance practice and technique in Luigi Boccherini's (1743-1805) works has been largely focused on his solo works, i.e. his violoncello concertos and sonatas. Yet, in these works, Boccherini included performance markings to a much lesser extent than in his chamber works and his string quintets in particular. Furthermore, unlike many other eighteenth-century virtuoso violoncellists, Boccherini did not write a string treatise. His overall importance, therefore, to eighteenth-century performance practice has been largely overlooked, despite the variety of markings that his chamber works display and the meticulousness with which these are marked.

Perhaps this observation reflects a more general tendency of recent performance practice scholarship, to place more weight on theoretical sources and solo repertoire for the study of performance practice issues. Whereas such types of sources have been largely discussed in studies such as Robin Stowell's *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Century* (1985) and Valerie Walden's *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740-1840* (1998), chamber repertoire has largely been left unaddressed. A study that does include in its discussion chamber and orchestral repertoire, alongside theoretical works, is Clive Brown's *Classical and Romantic Performing Practice 1750-1900* (1999), although this study does not include a discussion of Boccherini's works. The present study therefore, aims to illustrate Boccherini's importance to eighteenth-century performance practice by investigating performance markings in autograph and manuscript copies of his string quintets, and at the same time draw attention to the usefulness and resourcefulness of chamber music repertoire for this purpose.

Boccherini listed 125 string quintets in his thematic catalogue, composed between 1771 and 1802, which are largely scored for two violoncellos. Apart from the works included in his catalogue, Boccherini also made several transcriptions of other works for this setting, raising the total number of string-quintet compositions by at least another 24 works.

Despite the large number of editions of these works that appeared during his lifetime, as well as nineteenth-century editions and modern ones, these works remain to the present day unpublished in their entirety. The largest edition of these works is still the nineteenth-century edition of the Parisian publishers Pierre Honoré Janet (d. 1832) and Alexandre Cotelle (1786-1858), known as Janet et Cotelle, who between 1818 and 1823 issued in total 93 of Boccherini's string quintets. The most important modern edition of these works is the *Opere Complete di Luigi Boccherini* edition of the Istituto Italiano per la Storia della Musica, edited by Pina Carmirelli, which was issued between 1970 and 1985, consisting of the first 10 sets of Boccherini's string quintets; this edition was the first to appear in full score rather than separate parts. Despite the usefulness of this edition, and the fact that it appears to have been largely based on manuscript sources of these works, there are many editorial additions and alterations in notation, such as the use of hairpins, which are not reflected in the manuscript sources of the string quintets. A discussion on Boccherini's performance markings based solely on this edition becomes thus problematic.

It has been therefore considered useful and also necessary for the present study to focus on primary sources of these works, in order to draw a clearer picture of Boccherini's individual notational practices and habits that are not always reflected in subsequent editions of this works. For this purpose, the autographs and

manuscript copies from Boccherini's immediate circle, located at the Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv and the Bibliothèque nationale de France, have been studied; these two libraries house the two largest collections of these works today.

For the tracing of the manuscript sources Yves Gérard's *Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini* (1969) was largely used, as well as Ellen Iris Amsterdam's dissertation 'The String Quintets of Luigi Boccherini' (1968) and the library catalogue of the Bibliothèque nationale de France. It has not been possible to use RISM for this purpose, nor for the location of additional sources, as even the main collections of these works in Berlin and France are not listed on that database.

Despite the long time-span since the appearance of Gérard's thematic catalogue and Amsterdam's dissertation it was found that not much attention had been given by scholars to the study of the manuscript sources of these works, and of Boccherini's works in general. In addition, the authenticity of many sources still remained doubtful from the time of Gérard's catalogue, and it also became apparent that a number of autographs listed in his catalogue were in fact non-autograph manuscript copies; the information on library catalogues was also found misleading and incorrect in certain cases. It has therefore been considered necessary to make an extensive account of the manuscript sources; this forms the first part of this study (Chapter 1). This part describes the sources in Berlin and Paris and distinguishes the autograph manuscripts from non-autograph ones. Also, a preliminary distinction is made between the different copyists that appear to have been involved in the preparation of copies of these works.

Regarding the earlier works Boccherini composed for this genre, during his employment with the Spanish Infante Don Luis between 1771 and 1785, it was thought until recently that these did not survive in manuscript form from Boccherini's time, apart from a number of sources from the Op.18-set of 1774 that are still in a private collection. The discovery, however, of a manuscript collection at the Bibliothèque nationale de France (MS 16735), which was recently listed on the library's on-line catalogue, containing the first-violin parts of nine sets of Boccherini's earliest works including his first five sets of string quintets, has made possible an examination of the entire output of Boccherini's string quintets in manuscript form. Furthermore, many sets included in this particular collection are autograph, which makes this source particularly valuable; this collection is discussed together with the remaining sources in Chapter 1.

Other elements that are discussed in the first part of this study include Boccherini's handwriting, as this was considered useful for the discussion of his notation of performance markings, and, to a certain extent, the dating of his autographs and manuscript sources. For the latter, the recent studies of Germán Labrador on the Romaní paper,¹ used for the great majority of Boccherini's autographs and manuscript copies of his immediate circle, has proven particularly valuable for an approximate dating of a number of sources, as well as subsequent observations that have been made on the evolution of his handwriting and notation.

Following the presentation of the sources, Chapters 2 to 5 discuss respectively: dynamic, articulation, special-effect and other expression markings in the string quintets. Chapters 2 and 3 present the extensive range of dynamic and

¹ See bibliography.

articulation terms found in these works, alongside a discussion of their meaning and use. The aim of these chapters is not only to uncover terms that are no longer in use today, such as *rinforzando*, *stracinato* and *sciolto*, which perhaps should have a more prominent place in modern editions of these works, or indeed in other, unmarked, eighteenth-century repertoire, but also to observe and compare discrepancies in the usage of terms that are largely used today, such as *crescendo* and *staccato*.

For Chapters 4 and 5 on special effects and expression markings, an additional systematisation of performance terms in the string quintets has been made in order to examine their connection with specific material, or instrument part, and a possible evolution in their use. Because of the rarity of special-effect techniques in eighteenth-century repertoire and their scarce discussion in theoretical sources, the study of these in the string quintets proves particularly useful for their understanding and use in the eighteenth century. This systematisation has also proven useful for the observation of stylistic differences between Boccherini's early string quintets, composed during his employment with the *infante*, and the string quintets composed after 1786 until the end of his life. The same practice was also employed in Chapter 5 for the use of rare expression terms, such as *smorfioso*, in these works.

Boccherini's use of performance terms, discussed in Chapters 2-5, is compared, to a certain extent, with accounts in eighteenth-century theoretical sources in order to place their meaning and use in these works within a wider context. Particular emphasis has been given for this purpose to theoretical accounts most contemporary to Boccherini, such as J.F. Reichardt's *Ueber die Pflichten des Ripien-Violinisten* of 1776, as well as those by authors linked to Boccherini himself or who appear to have known his works (their connection to Boccherini and their role in the transmission and promotion of his works are discussed in Chapter 1). This includes

most importantly the theoretical works: *Essai sur le doigté du violoncelle, et sur la conduite de l'archet* (1806) of the violoncellist-composer Jean-Louis Duport (1749-1819); *Méthode de violoncelle* (c.1802) of the Paris Conservatoire and *L'art du violon* (1835) of the violinist-composer Pierre Baillot (1771-1842). The latter source, although of a later time, has been considered relevant as it frequently cites examples for the explanation of performance practice techniques from Boccherini's string quintets.

Although this study focuses primarily on the autographs of the string quintets in order to study Boccherini's individual habits and notation, other non-autograph manuscript copies of the string quintets have also been taken into consideration, especially those which Boccherini himself oversaw during his lifetime, alongside those that are thought to stem directly from his autographs. For certain works of which manuscript sources do not survive, early editions as well as the *Opere Complete* edition have been consulted. This applies particularly to the discussion on special effects (Chapter 5) as it is thought that the presence of such rare terms in printed editions would indicate that these were present in the original exemplar the editions were based on.

Despite the extensive discussion of the sources, it has not been the purpose of this study to provide a detailed description of the manuscript sources in terms of their physical characteristics. It is thought that the launch of the *Luigi Boccherini Opera Omnia* edition in 2005,² as well as the preparation of a revised edition of Yves Gérard's thematic catalogue of Luigi Boccherini's works,³ will

² Luigi Boccherini (1743-1805): *Opera Omnia* (2005-), Centro Studi Opera Omnia Luigi Boccherini-Onlus, under the direction of Christian Speck.

³ Private communication: January 2008.

address and discuss in detail the sources of these works, and also provide a more updated list of all the sources available today for future research.

The latter projects are an indication of the recent rapid acceleration in the growth of Boccherini scholarship. The *Opera Omnia* edition was launched the year of Boccherini's bicentenary death-anniversary, and the next few years, as well as the years shortly before this date, have seen a considerable growth in studies on Boccherini, including Elisabeth Le Guin's monograph *Boccherini's Body* (2006), which explores aspects of his life and works through the perspective of his eighteenth-century Spanish environment, as well as the biographies on Boccherini by Marco Mangani: *Luigi Boccherini* (2005) and Jaime Tortella: *Boccherini: un músico italiano en la España ilustrada* (2002). Tortella's studies in particular, in historical archives in Madrid have revealed significant information regarding Boccherini's activities following the termination of his employment with the Spanish *infante*, for which hardly any information was known before.

Alongside such monographs, the launch of *Boccherini Studies*, a journal devoted to Boccherini scholarship in 2007, as well as the *Rivista di musicologia del Centro Studi 'Luigi Boccherini': Boccherini online*, in 2008, strongly contribute towards the joining of a large range of scholarly topics on Boccherini and at the same time expanding and disseminating Boccherini scholarship to a wider audience.

It is hoped that the present study will contribute to the recent growing interest in Boccherini's life and works, and provide new information and a better understanding of his practices in his works and in the string quintets in particular.

Part 1 The Sources

Chapter 1 Manuscript Sources of the String Quintets

The autographs and manuscripts copies that have been examined in this study are located at the Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv (D-B) and the Bibliothèque nationale de France:

Département de la Musique (F-Pn) and Bibliothèque-Musée de l'Opéra (F-Po). The manuscripts located at the Staatsbibliothek zu Berlin consist of scores and separate parts, whereas those at the Bibliothèque nationale de France of separate parts only.

Additional manuscript sources located at other libraries as well as private collections⁴ have not been included in this discussion of the sources.⁵

1.1 The Berlin Manuscript Scores

1.1.1. History

The 51 surviving manuscript scores of Boccherini's string quintets at the Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv consist of works composed between 1778 and 1795 which Boccherini dispatched to the Prussian King Friedrich Wilhelm II between 1786 and

⁴ This refers especially to the Boccherini manuscript-collection of the Germaine de Rothschild family, which contains among other sources the autograph scores of the Op.18 string-quintet set of 1774.

⁵ For a list of the manuscript sources of Boccherini's string quintets see Yves Gérard, *Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini*, trans. Andreas Mayor (London: Oxford University Press, 1969), 287-453.

1795. Apart from the three Op.39 string quintets of 1787, which are scored for double bass, all remaining are scored for two violoncellos.⁶

The manuscripts were originally part of the Königliche Hausbibliothek of the Berlin Palace. The catalogue numbers of these works today are the same as those listed in Georg Thouret's: *Katalog der Musiksammlung auf der Königliche Hausbibliothek im Schlosse zu Berlin* published in 1895,⁷ with the addition of the initials 'KH' (Königliche Hausbibliothek) to the previous 'M' initial used in Thouret's catalogue, thus: (D-B) KHM # # # (Table 1).

Table 1 Manuscript Scores at the Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv

Boccherini Opus Number	Composition Date	Quintet Number	Library Catalogue Number
Op.25	1778	Nos. 1-6	KHM 461-466
Op.27	1779	Nos. 1-6	KHM 469-474
Op.28	1779	Nos. 1-6	KHM 477-482
Op.29	1779	Nos. 1-6	KHM 485-490
Op.30	1780	Nos. 1-6	KHM 493-498
Op.31	1780	Nos. 1-6	KHM 501-506
Op.36	1784	Nos. 1-6	KHM 509-514
Op.39 ⁸	1787	Nos. 1-3	KHM 517, 518, 521
Op.40	1788	No.1	KHM 523
Op.43	1790	No.3	KHM 538
Op.45	1792	No.1	KHM 540
Op.46	1793	No.6	KHM 545
Op.49	1794	No.2	KHM 548
Op.50	1795	No.5	KHM 550

⁶ It appears that these three double-bass quintets were originally scored for two violoncellos: in Boccherini's two surviving thematic catalogues (see discussion below) these works are listed as string quintets with two violoncellos; see also Xosé Crisando Gándara, 'Algunos aspectos sobre el contrabajo en la música de Luigi Boccherini', *Revista de musicología*, 23/2 (2000), 1-22.

⁷ Leipzig: Breitkopf & Härtel, pp.356, at pp: 25-29.

⁸ Double bass string quintets.

Friedrich Wilhelm II had first come in contact with Boccherini in 1783, when he was Crown Prince, after receiving a copy of Boccherini's String Quartets Op.33, sent to him by Frederick the Great's Ambassador in Madrid. These quartets had been performed in honour of the Prussian Ambassador's visit in Madrid the same year.⁹ Upon receiving Boccherini's quartets the crown prince sent Boccherini a letter reading:

Potsdam October 1, 1783.

Nothing could give me more pleasure, Signor Boccherini, than to receive some of your compositions from your own hands and just at a time when I have begun to perform your instrumental work.¹⁰ It alone gives me full satisfaction and every day I enjoy that pleasure. So that I am willing to believe that the pleasure you find in composition will not shortly come to an end and that we may hope to see something new from your pen, in which case I shall be most grateful if you will communicate it to me. Meanwhile pray accept, Signor Boccherini, this gold box, in memory of me and as a mark of the esteem in which I hold your talents in an art,

⁹ Germaine de Rothschild, *Luigi Boccherini: His Life and Work* (London: Oxford University Press, 1965), 47.

¹⁰ It is not certain whether Friedrich Wilhelm II refers here just to Boccherini's Op.33 string quartets: Georg Thouret's catalogue of the music collection of the Royal Library in Berlin lists, in addition to the Boccherini manuscripts, also a number of printed editions of Boccherini's quintets and other works, which were published during the 1770s by French publishers, such as G.B. Venier and La Chevardière (Thouret, *Katalog*, 23-32). It is possible that Friedrich Wilhelm II acquired a number of printed editions prior to the Op.33 string quartets and that he was thus already acquainted with Boccherini's music before receiving this set of works.

which I particularly value, and be persuaded of the consideration with
which I remain, Signor Boccherini,

Your most affectionate,
Frederick William,
Prince of Prussia¹¹

Friedrich Wilhelm II was a capable amateur cellist and later during his reign became an important music patron, resulting in the most distinguished composers writing for or dedicating their music to him, including Mozart, Beethoven and Haydn.¹² It is not surprising, being a violoncellist himself, that he would express such interest for Boccherini's music. However, Boccherini's appointment at Aranjuez on 8 November 1770 by the Infante Don Luis de Borbón as *compositore e virtuoso di camera* restricted him to compose music solely for his patron.¹³ It was only after the *infante's*

¹¹ Quoted in Rothschild, *Luigi Boccherini*, 48; according to Rothschild, the original letter was part of the Boccherini Family Archive; the letter was published by Alfredo Boccherini y Calonje, Boccherini's great-grandson (ibid.). Alfredo Boccherini y Calonje published in 1879 a biography on Boccherini which included a transcription of Boccherini's autograph thematic catalogue: *Luis Boccherini: apuntes biograficos y catalogo de las obras* (Madrid: A. Rodero). Boccherini y Calonje included additional notes in this catalogue, mentioning the autographs and manuscript copies that were still in the possession of the family (Boccherini's great-grandchildren) and also letters of the composer. The entire Boccherini Family Archive was destroyed in the Spanish Civil War in 1936. Boccherini y Calonje's thematic catalogue together with the author's notes is cited in: Jaime Tortella, *Boccherini: un músico italiano en la España ilustrada* (Madrid: Sociedad Española de Musicología, 2002), 481-493.

¹² For the role and influence of King Friedrich Wilhelm II as a musical patron see Mara Emily Parker, 'Soloistic Chamber Music at the Court of Friedrich Wilhelm II: 1786-1797', PhD diss. (Indiana University, 1994).

¹³ Rothschild, *Luigi Boccherini*, 35.

death on 7 August 1785¹⁴ that Boccherini was dismissed from this commitment.

Only a few months after the *infante*'s death, Prince Friedrich Wilhelm II wrote to Boccherini again, appointing him composer to his chamber:

We, Frederick William, by the grace of God Hereditary Prince Royal of Prussia, heir presumptive to the crown, having recognised the eminent musical talents of Signor Luigi Boccherini, have been induced to confer upon him the present Patent, with the title of Composer of Our Chamber, and in consequence we have signed these presents and caused the seal of our arms to be apposed thereto.

Berlin, the twenty-first of January, one thousand seven hundred and eighty-six.

Frederick William,

Pr. of Pr.¹⁵

During his appointment with Friedrich Wilhelm II Boccherini received an annual pension of 1000 *talers*, for which he had to dispatch annually to the Prussian court 12 of his compositions that consisted mainly of string quartets and quintets.¹⁶ His appointment with King Friedrich Wilhelm II lasted until the king's death in 1797. Boccherini tried to secure a position with the heir to the throne, King Friedrich Wilhelm III, son of Friedrich Wilhelm II,¹⁷ which however was unsuccessful:

¹⁴ Rothschild, *Luigi Boccherini*, 49.

¹⁵ Quoted in Rothschild, *Luigi Boccherini*, 52; also this letter was published by Alfredo Boccherini y Calonje (ibid.).

¹⁶ Christian Speck, 'Luigi Boccherini', *The New Grove Dictionary of Musicians*, 3, ed. Stanley Sadie (2001), 751.

¹⁷ For a full citation of this letter see Rothschild, *Luigi Boccherini*, 63.

The King informs Sieur Boccherini, in reply to his memorandum of January 25, that, as he has no need of the services for which he drew a pension from the late King His Majesty's father, this pension must cease.

Berlin, March 2, 1798.

By express order of the King.¹⁸

There has been an issue in the history of Boccherini scholarship as to whether Boccherini actually moved to Prussia during the period of his employment with King Friedrich Wilhelm II or whether he remained in Madrid. The reason for this has been the lack of historical documentation concerning Boccherini's activities during the period between 1787 and 1796. Also, a German transcription of a letter supposedly written by Boccherini in Breslau on 30 July 1787, which was published in the collection *Musikerbriefe* in 1886,¹⁹ had mislead scholars to believe that Boccherini resided in Prussia during the entire or a part of the above period.²⁰ Although Germaine de Rothschild questioned the authenticity of this letter,²¹ it has only been the recent studies of Mara Parker and Jaime Tortella which have incontestably proven that Boccherini remained in Spain throughout the period in question. Mara Parker's studies of the paper-watermarks of the Boccherini manuscripts sent to the king between 1786 and 1797 reveal that they were written on Spanish paper, made

¹⁸ Quoted in Rothschild, *Luigi Boccherini*, 64.

¹⁹ 'La Mara' [Marie Lipsius] (ed.), *Musikerbriefe* vol.ii (1886), 270; quoted in Rothschild, *Luigi Boccherini*, 61 fn 1; for a full citation of this letter see *ibid.* 61-63.

²⁰ See Mara Parker, 'Luigi Boccherini and the Court of Prussia', *Current Musicology*, 52 (1992), 27-37, at pp.28-30.

²¹ Rothschild, *Luigi Boccherini*, 61-63.

from the Catalan paper-making family Romaní.²² In addition, Jaime Tortella's research in historical archives in Madrid has revealed significant documents concerning Boccherini's legal and financial affairs, which prove that he was residing in Madrid during the period of 1787 until 1796.²³

However, although Boccherini did not move permanently to Berlin during his employment with King Friedrich Wilhelm II, as recently revealed by Gabriella Biagi Ravenni, it appears that he did travel to Prussia where he also met with the Prussian King.²⁴ Biagi Ravenni rediscovered the original 'Breslau' letter at the archives of the Academia Filarmonica in Bologna, and found that it actually concerns an autograph letter. The letter is addressed to Marquis Girolamo Lucchesini (1751-1825) in Potsdam, and is dated 30 July 1788 [*sic*].²⁵ This important discovery is added to Boccherini's few autograph letters that survive today, including those written to his publishers Ignace Pleyel (1799)²⁶ and Jean-Georges Sieber (1800; 1801),²⁷ and the two letters written to Carlo Emanuele Andreoli,²⁸ an intermediary to

²² Parker, 'Luigi Boccherini', 27-37.

²³ Tortella, *Boccherini*, 239-280.

²⁴ Gabriella Biagi Ravenni, "La 'Carta de Breslau': historia de un re-descubrimiento", *Luigi Boccherini: estudios sobre fuentes, recepción e historiografía*, ed. Marco Mangani, Elisabeth Le Guin and Jaime Tortella Casares (Madrid: Biblioteca Regional de Madrid Jaquin Leguina, 2006), 90-103.

²⁵ A facsimile reproduction of the letter is cited in Biagi Ravenni, "La 'Carta de Breslau', 93-94; an English translation of this letter, based on the German transcription, is quoted in Rothschild, *Luigi Boccherini*, 61-62.

²⁶ F-Pn LA-Boccherini Luigi-2.

²⁷ F-Pn W-614 and F-Pn LA-Boccherini Luigi-1 respectively.

²⁸ The first letter is dated 22 September 1780 and is located in Vienna: Stadt- und Landesbibliothek, Handschriftensammlung: I.N.69703; the second, dated 5 June 1781, is located in Berlin at the

his dealings with the publishing firm of Artaria (1780, 1781). As only a few letters and other autograph documents survive from the 1780s, or even before this time, the ‘Breslau’ letter will add significantly to the study of Boccherini’s handwriting. The letter can also assist in the discussion concerning the dispatch of Boccherini’s works to the Prussian court.²⁹

1.1.2 Manuscript Types

a. Autograph and Non-Autograph Scores

Although Georg Thouret’s catalogue lists all the scores of Boccherini’s string quintets in the Königliche Hausbibliothek as autographs,³⁰ differences in the appearance of the manuscripts, have lead scholars in the past few decades to question that this collection as entirely autograph. Amsterdam, in her dissertation, describes only nine out of the 51 Berlin scores as autograph: the six String Quintets Op.36 of 1784 and the three String Quintets Op.39 of 1787. The remaining ones she describes as non-autograph manuscript copies in two distinct hands.³¹ Also Yves Gérard’s thematic catalogue does not list all the Berlin scores as incontestably autograph,

Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Mus. p. 1. Boccherini 1; a facsimile reproduction of this letter is cited in: F. Javier Romero Naranjo, ‘Una carta de Luigi Boccherini en el archivo de la Staatsbibliothek Preussische [sic] Kulturbesitz de Berlin’, *Luigi Boccherini: estudios sobre fuentes, recepción e historiografía*, ed. Marco Mangani, Elisabeth Le Guin and Jaime Tortella Casares (Madrid: Biblioteca Regional de Madrid Jaquin Leguina, 2006), 104-105.

²⁹ See detailed discussion later in this chapter.

³⁰ Thouret, *Katalog*, 26-29.

³¹ Ellen Iris Amsterdam, ‘The String Quintets of Luigi Boccherini’, PhD diss. (University of California, Berkeley, 1968), 22, 138.

however, unlike Amsterdam, divides the scores only into two groups: the autographs, which include those mentioned by Amsterdam in addition to all the later string-quintet scores from the Op.40 No.1 up to the last of 1795³² and the scores of Opp.25, 27, 28, 29, 30 and 31, composed between 1778 and 1780,³³ which are listed as doubtful autographs; Gérard notes for these:

We have some doubts as to whether this manuscript³⁴ is in fact autograph. Although on the same type of paper as the other manuscripts known to us, its presentation is not exactly the same. Like a number of other supposedly autographs in Berlin it was perhaps produced by a copyist under the direction of the author and revised by him (the annotations appear to be in his [Boccherini's] hand).³⁵

The dimensions of these manuscripts are approximately 22 x 31cm. The paper used comes from the Catalan paper-making-family Romaní,³⁶ and is the same paper also used for the autographs of the Op.36 and Op.39 string quintets. All manuscripts bear the same watermark, which corresponds to that described by Parker as Type 1.³⁷ The

³² Amsterdam describes these manuscripts as copies in the third hand, resembling Boccherini's handwriting (Amsterdam, 'The String Quintets', 22).

³³ See Table 1, p.16.

³⁴ The same note applies for all the manuscripts in question: G 295-330.

³⁵ Gérard, *Thematic Catalogue*, 332 fn 1.

³⁶ For an account on the Romaní family see Oriol Valls i Subirà, *Paper and Watermarks in Catalonia*, 2 vols (Amsterdam: The Paper Publications Society, 1970), 70-72, 75-81 and 310-316.

³⁷ Parker, 'Luigi Boccherini', 33-35. For a reproduction of this watermark see Valls i Subirà, *Paper and Watermarks*, vol.2, Nos.780 and 781, pl.114; Parker, 'Luigi Boccherini', 33 and Germán Labrador, 'El papel R. Romaní y la datación de la música española de finales del s. XVIII (1775-

remaining autograph scores bear a different watermark³⁸ – also on Romaní paper though – described by Parker as Type 2.³⁹ All Romaní watermarks of this period depict the coat of arms of the ‘Carme’ mill, one of the mills occupied by the family,⁴⁰ in a slight varied form depending on the watermark type.⁴¹

The present study considers the manuscript scores of Opp.25, 27, 28, 29, 30 and 31 to be non-autograph copies. This is supported from the handwriting discrepancies between these manuscripts – all are consistent in appearance therefore considered to be in a single hand – and Boccherini’s handwriting.⁴² This study shall refer to this copyist as Copyist No.1. A brief reference of a number of these differences is useful at this point, in order to support this view.

The most notable difference between these manuscript copies and the autograph manuscripts is the calligraphic appearance of the former. This is especially evident from the title-pages that show a calligraphic handwriting, particularly of the letters ‘Q’ and ‘V’:

1800): una nueva vía de investigación en la obra de L. Boccherini’, *Revista de musicología*, 27/2 (2004), 699-741, at 738-739.

³⁸ See Table 2, p.33.

³⁹ Parker, ‘Luigi Boccherini’, 33-35. For a reproduction of this watermark see Valls i Subirà, *Paper and Watermarks*, vol.2, Nos.776, 778, pl.112 and Parker, ‘Luigi Boccherini’, 33.

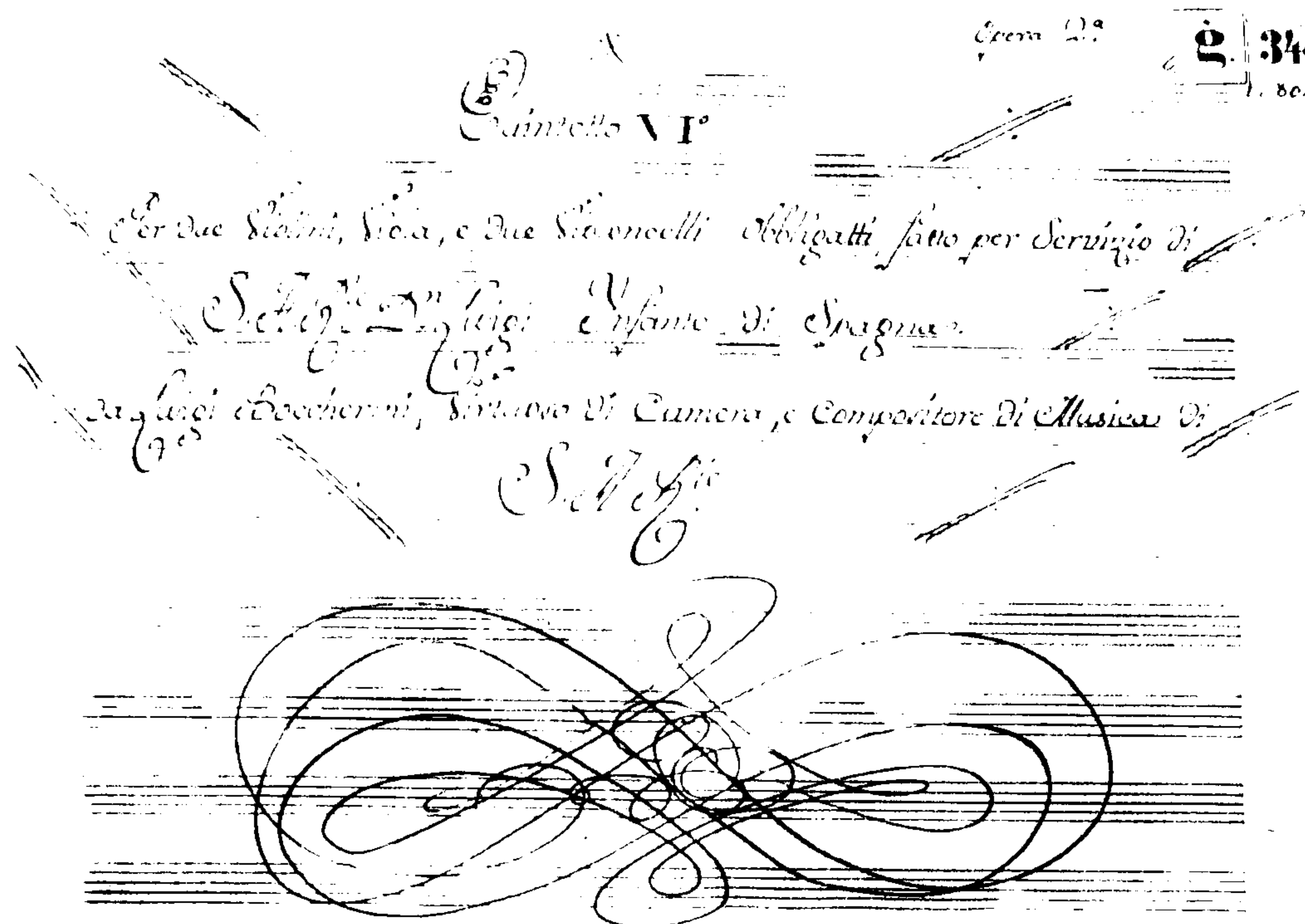
⁴⁰ Valls i Subirà, *Paper and Watermarks*, 311.

⁴¹ For a reproduction of the ‘Carme’ coat of arms see *ibid.* vol.1, 440, pl.XIV.

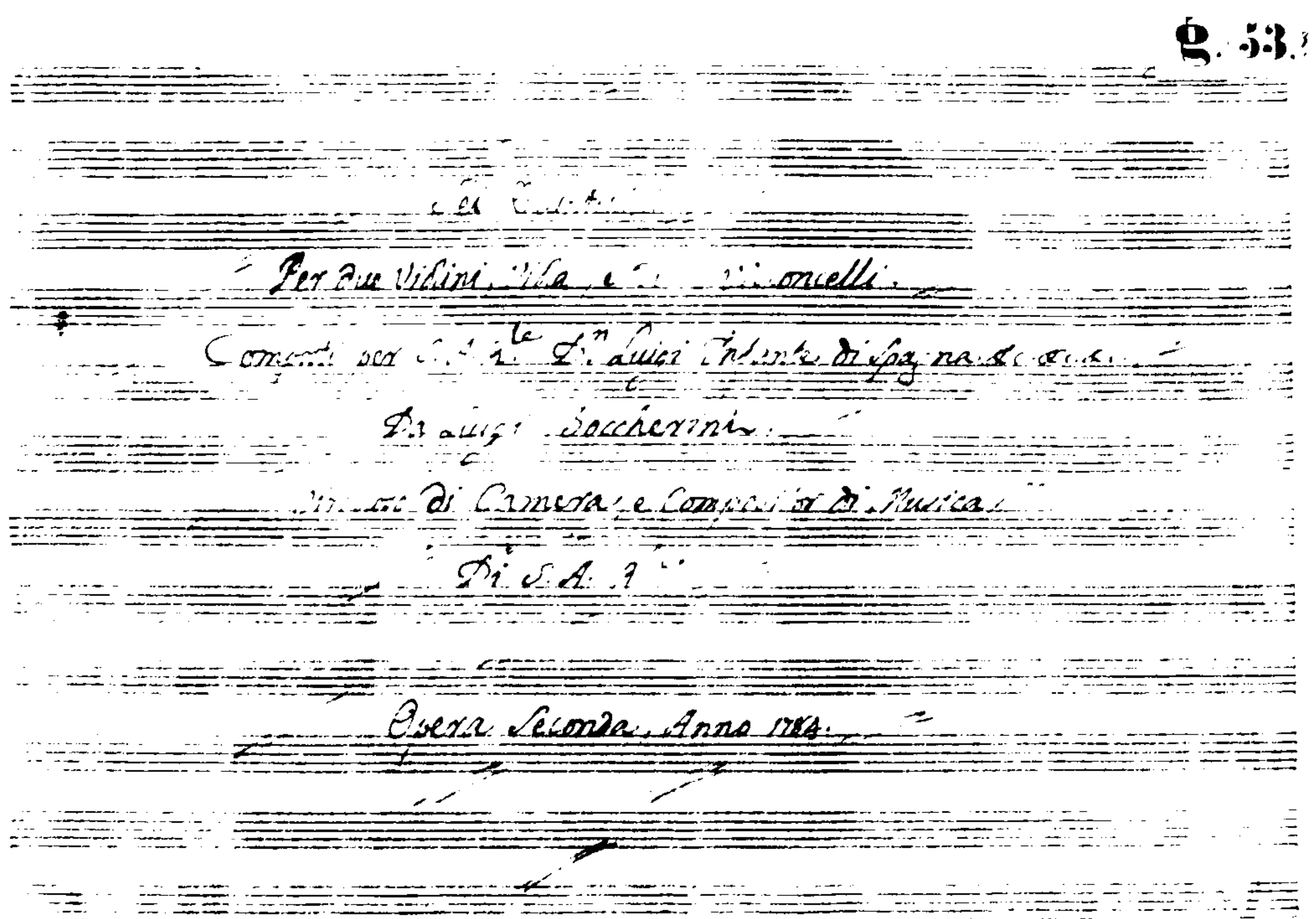
⁴² Also Germán Labrador’s studies consider these scores non-autograph manuscript copies; see for instance ‘La catalogación de la obra de L. Boccherini y el estudio de sus fuentes musicales: una propuesta de sistematización’, *Luigi Boccherini: estudios sobre fuentes, recepción e historiografía*, ed. Marco Mangani, Elisabeth Le Guin and Jaime Tortella Casares (Madrid: Biblioteca Regional de Madrid Jaquin Leguina, 2006), 57-68.

Example 1 Title-Page of String Quintet Op.31 No.6, 1780 (G 330) in the hand of Copyist No.1:

Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit
Mendelssohn-Archiv (D-B thereafter), KHM.506.



Example 2 Autograph Title-Page of Quintettini Op.36, 1784 (G 331-336): D-B KHM 509.

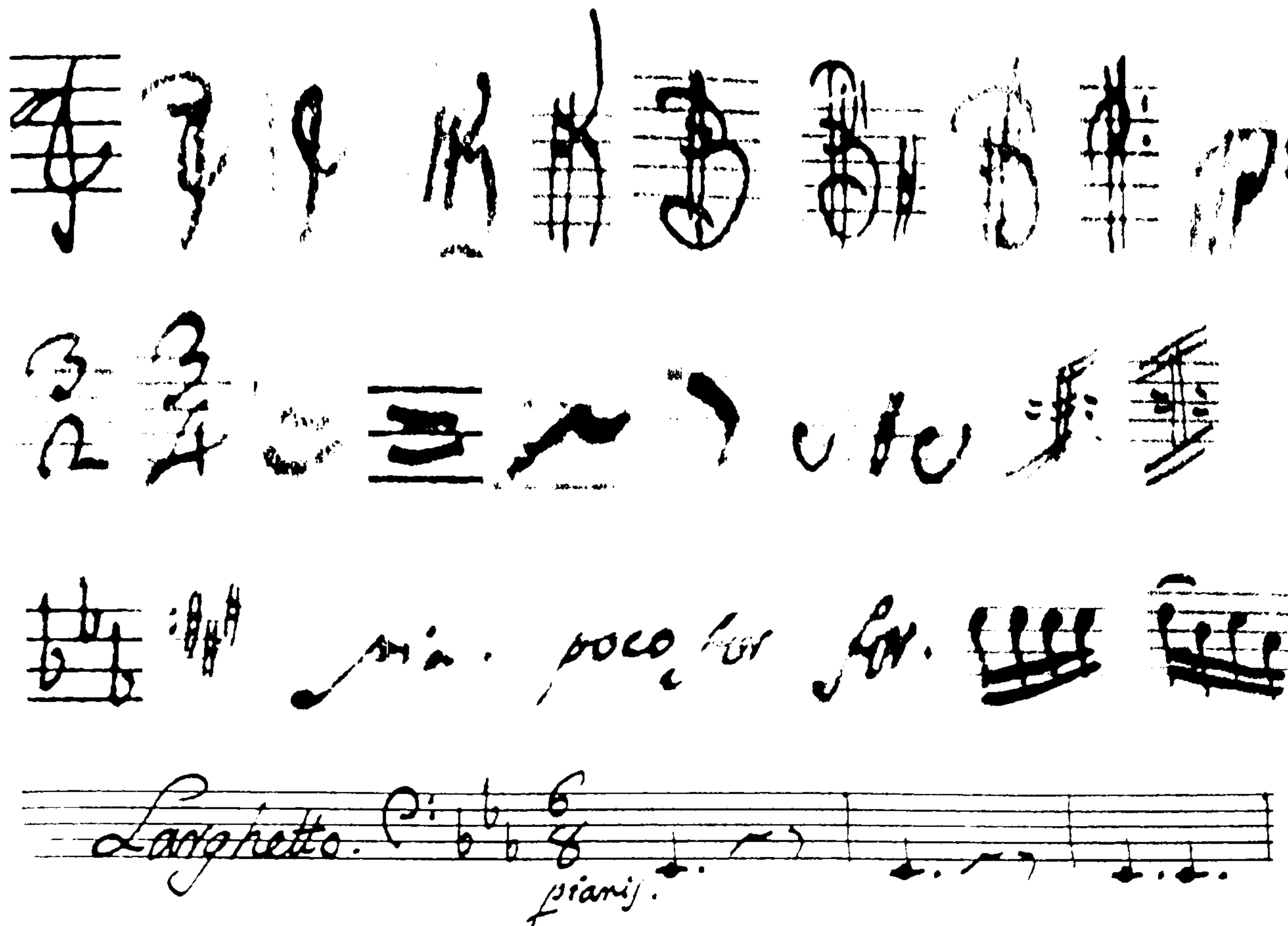


Although the title-page comparison clearly illustrates the difference in handwriting, the notation of the musical text in the former presents certain similarities with Boccherini's handwriting,⁴³ which is perhaps the reason that these scores were

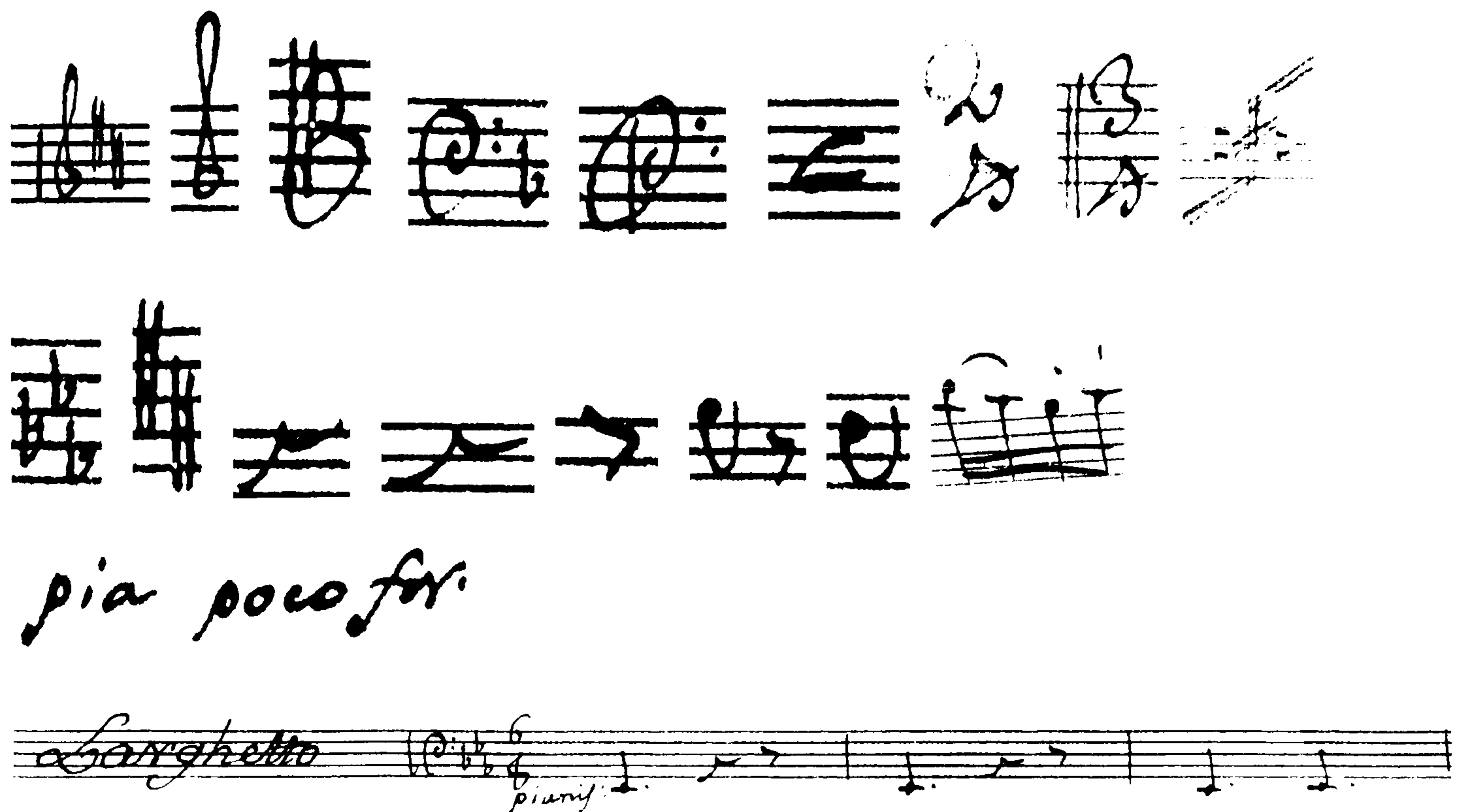
⁴³ See also discussion later in this chapter.

classed as doubtful autographs in the past. A few examples of either handwriting appear below:

Example 3 Examples of Boccherini's Handwriting



Example 4 Examples of Copyist No.1's Handwriting



Although there are certain similarities between the two handwritings, such as the notation of the bass clef; the *Larghetto* tempo indication; the quaver-note and repeat-sign, other notations, especially of the treble clef, present notable differences: regarding the treble clef we see that the one in the hand of Copyist No.1 has an overall different shape from Boccherini's: Boccherini's treble clefs have a more round shape with the top of the clef not exceeding the upper staff-line; in contrast, the treble clefs in the hand of Copyist No.1 are slimmer, with the top exceeding well above the upper staff-line. Also Boccherini's C-clefs, although appearing to be similar with those of Copyist No.1 (especially his second type which is rounder), are in fact formed out of different movements.

Such discrepancies in the two handwritings for ordinary signs, which would not essentially change shape using a calligraphic notation, support the view of the former scores as non-autograph. A thorough investigation though of Copyist No.1's handwriting and activities will provide more definite proof of this view.

Another difference in these manuscript copies concerns the notation of certain dynamic markings: Boccherini's notation for *rinforzando* in the autographs of the string quintets is consistently *rinf.*, whereas in the Berlin manuscript copies this term is always marked *rinfor.* However, the latter notation does not necessarily rule out the possibility of this term been marked as such in the copyist's exemplar, as Boccherini's is found to have used this abbreviation in other sources, such as the Divertimenti Op.16 [F-Pn MS 1610 (1-6)]; the abbreviation *rinfor.* in the manuscript copies could thus reflect Boccherini's earlier notation of this term.

Regarding the issue of annotations in these manuscript scores mentioned by Gérard (see quotation above), these are mostly ink-crosses marked at the page-margins of certain of these manuscripts, which point to corrections to the musical

text. The corrections concern mostly rests, note-pitch alterations and very often clef corrections. It is the latter type of corrections, which further suggests that these errors were made by a copyist and not by the composer himself. Very often an alto clef is corrected into a tenor clef (marked for instance: *non alto / ma Tenore* (KHM 470, p.3). It is possible that the copyist was not accustomed with Boccherini's use of movable C-clefs in his works, which included the soprano, alto and tenor clef, and that he often mistook one clef for another. It is unlikely that Boccherini himself would get confused in marking movable C-clefs in his works, as this system was his default system of marking passages in the high register of the violoncello.

The autograph corrections in these manuscript scores are of interest also for a different reason: although it cannot be excluded that they were intended for the copyists at the Prussian court, in order not to repeat the errors that Copyist No.1 had made, the manner in which they are signified suggests that the scores were probably intended for publication. The ink-markings on the margins of the paper are in places very striking and spoil the calligraphic appearance of the manuscripts. Should Boccherini employ a professional copyist to prepare calligraphic copies of his works to send to the Prussian court, it is surprising that he would mark with ink corrections on the manuscripts that would spoil their appearance. It is more likely that Boccherini originally had these scores prepared for publication and for unknown reasons – perhaps he was not able to sell them to a publisher – later dispatched them to the Prussian court instead. Since these works were largely unpublished during Boccherini's lifetime, with only two works published by Pleyel in 1798/9,⁴⁴ it is

⁴⁴ Pleyel published in 1798/9 the String Quintets Op.28 Nos.2 and 4 as Op.37 Nos.8 and 7 respectively (Gérard, *Thematic Catalogue*, 345); other works contained in these sets were published

unlikely that these scores were returned to him by a publisher;⁴⁵ rather, Boccherini had these scores in his possession for a long time before he sent them to the Prussian court. It appears therefore that he did not prepare these scores especially for dispatch to the Prussian court.

Indeed, preliminary studies of the paper watermarks of a number of these manuscripts (KHM 463, 466, 474, 503) indicate that these scores date from the early 1780s, thus prior to Boccherini's employment with the Prussian King.⁴⁶

Finally, it is interesting to note about these scores that the works included in these, i.e. Opp.25, 27, 28, 29, 30 and 31, match exactly the works that Boccherini proposed to send to the publishing firm of Artaria in 1780.⁴⁷ In his letter to Carlo Emanuele Andreoli – an intermediate to his relations with Artaria – of 22 September 1780, Boccherini offered for publication his string quintets (*Quintetti grandi*) Opp.31, 34, 35 and 37; small string quintets (*Quintetti piccoli*) Opp.33 and 36 and

by Pleyel at the beginning of the nineteenth century and after Boccherini's death in 1813 (see Gérard, *Thematic Catalogue*, 331, 339, 352, 367).

⁴⁵ The scores of String Quintets Op.25 Nos.1-3 (KHM 461-463) might form an exception (see discussion below).

⁴⁶ The watermark measurements taken for the dating of these manuscript scores were based on Labrador's measurements of the 'Romani' watermark between 1775-1800 (Labrador, 'El papel R. Romani', 699-741).

⁴⁷ For a discussion of Boccherini's relationship with the publishing firm of Artaria see Rupert Ridgewell, 'Artaria's Music Shop and Boccherini's Music in Viennese Musical Life', *Early Music*, 33 (2005), 179-189 and Rudolf Rasch, 'Luigi Boccherini and the Music Publishing Trade', *Boccherini Studies*, 1, ed. Christian Speck (Bologna: Ut Orpheus Edizioni, 2007), 63-142, at pp.96-98.

small string quartets Op.32.⁴⁸ Marco Mangani and Remigio Coli have illustrated that this apparently erroneous order of works (these *opera* numbers do not correspond with those in Boccherini's thematic catalogue for the works specified) was most likely the original *opera* numbering that Boccherini's works had at that time.⁴⁹ Apparently, Boccherini was unable to close this deal with Artaria: of the total offer of 42 works offered to the firm, only the String Quartets Op.26 and the String Quintets Op.25 Nos. 1-3 were published, in 1781 and 1784 respectively.⁵⁰ For the Op.25 string quintets it is interesting to note that this set was most likely dispatched in two portions to the Prussian court, as apparent from the title-pages and the paper characteristics of the manuscript copies prepared from these scores, KHM 467.⁵¹ Although it is not possible to assert that these scores are the ones sent to Artaria, a

⁴⁸ Letter quoted in Luigi Della Croce, *Il divino Boccherini: vita, opere, epistolario* (Padova: G. Zanibon, 1988), 244-245.

⁴⁹ Marco Mangani and Remigio Coli, 'Osservazioni sul catalogo autografo di Luigi Boccherini: i quintetti a due violoncelli', *Rivista italiana di musicologia*, 32/2 (1997), 315-326. As Boccherini writes in his letter to Andreoli, he had to compose three sets of works a year for his patron ('the aforementioned Publishers might like to note, that I compose for the concerts [accademie] of my Royal Patron three works per year, at times these are quintets, then quartets, trios etc.' (quoted in Della Croce, *Il divino Boccherini*, 245). However, from his thematic catalogue it appears that some years list only two works or even a single one. Mangani and Coli illustrate that if Boccherini's works are counted from the first set composed for the infante – the Op.10 of 1771 – onwards including three works per year, than the numbers he offered to Artaria, i.e. Opp.31-37, match the ones known today as Opp.25-31 (Mangani and Coli, 'Osservazioni', 315-326).

⁵⁰ Rasch, 'Luigi Boccherini', 97-98.

⁵¹ The title-pages of all remaining manuscript parts read: '6 Quintetti' etc. whereas those of the Op.25-set in KHM 467: '3 Quintetti' for the first three and: 'Quintetti 4.5.6' for the remaining; see Appendix 1 and 2.

comparison of these with Artaria's edition might shed light as to whether these might have been used as exemplars for this edition.

Regarding the identity of Copyist No.1, the calligraphic appearance of the manuscripts, in addition to the origin of these scores in the early 1780s, suggest a professional copyist, possibly in the service of the Infante Don Luis where Boccherini was also employed.

Another question that arises regarding these scores is the date and order that Boccherini dispatched these to the Prussian court. Did Boccherini send these in portions together with new works, thereby complying with his agreement of an annual dispatch of 12 works to the king, or in one single batch? One way by which the date that these works were dispatched to the king can be investigated is the inscription marked on certain manuscript and autograph scores: 'Copirt v. Schober',⁵² Parker's study, which lists in detail the autographs that contain this annotation,⁵³ is based only on the works composed after 1786 and therefore does not take into account the manuscript scores in question. Amsterdam, however, notes that this inscription is found also in the manuscripts in the 'second hand',⁵⁴ i.e. the non-autograph scores, which might assist us in determining whether these manuscripts were dispatched together or over a longer period of time to the Prussian court. Unfortunately, Amsterdam does not list the manuscripts that bear this inscription. Of the manuscripts examined for the present study, only String Quintet Op.30 No.6

⁵² For a detailed discussion of these inscriptions see section 'Manuscript Parts at the Staatsbibliothek zu Berlin' in this chapter and Table 4.

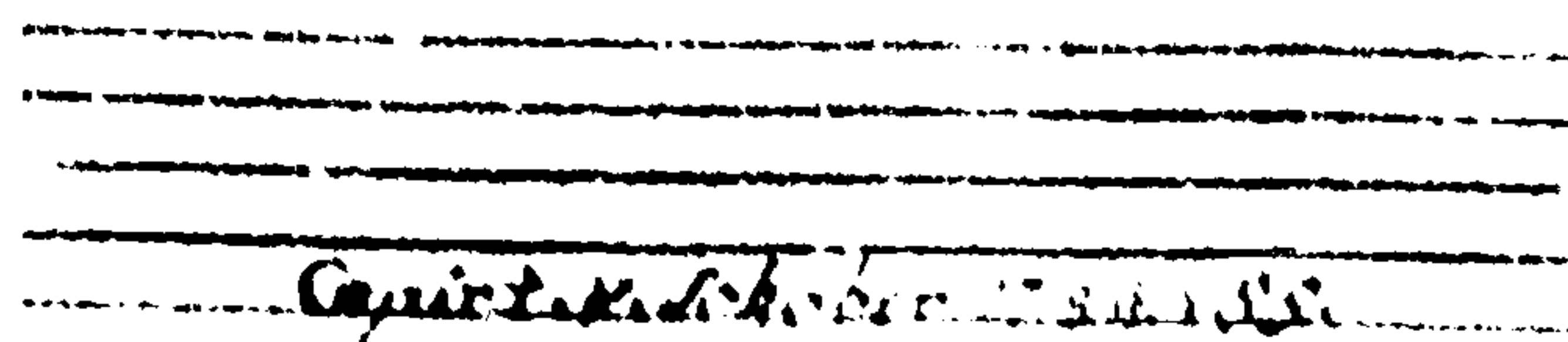
⁵³ Parker, 'Luigi Boccherini', 32.

⁵⁴ Amsterdam, 'The String Quintets', 22.

(KHM 498) of 1780 was found to bear this inscription, which reads:

‘Copirt.v.Schober 1794: 95.’[?].

Example 5 Copyist Schober’s Inscription on the Final Page of Luigi Boccherini’s String Quintet
Op.30 No.6: D-B KHM 498.



Since the copying date marked on the autographs (Table 4) is always very close to the date of composition marked on the autograph title-pages by Boccherini, we can assume that the manuscripts copies would also have originated within a short time after the scores had been received at court. Although the last two digits of the above date inscription are not clear – the last digit could also be an 8 or a 9, which however, would mean that the manuscripts were copied after the kings’ death on 16 November 1797 – the first marking: ‘1794’ indicates that these copies were sent to the Prussian court at a considerably later date from Boccherini’s employment with the king (1786). It is not known whether all scores of Opp.25, 27-31 were dispatched close to this date to the Prussian court, however, because the manuscript parts prepared from these scores share certain similar characteristics (Appendix 2), it is thought that these were most likely prepared closely together.⁵⁵

Regarding the authority of these scores, their preparation by a professional copyist, in addition to Boccherini having overseen these, suggest that they are reliable sources and therefore are taken into account in this study, especially since for the majority of these works they are the only surviving manuscript sources.

⁵⁵ See detailed discussion below.

Although articulation markings, such as dots, strokes and to a certain extent also slurs, are considered to a lesser extent, as their notation might merely reflect the copyist's notational habits, other markings and special effects are considered more, for they most likely would have been present in the original exemplar and not been added by the copyist. Also, these scores are of particular importance as it appears that they are the earliest manuscript sources of the string quintets known today, prepared as mentioned in the early 1780s (this view will be further illustrated later in this chapter).

Having distinguished between the manuscript copies and autographs of the scores at the Staatsbibliothek zu Berlin, it is useful to close this discussion with the following table, listing all the autograph manuscripts of Boccherini's string quintets together with information about their physical characteristics:

Table 2 The Autograph Manuscripts of Luigi Boccherini's String Quintets at the
Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit
Mendelssohn-Archiv

Opus Number	Composition Date	Opera Type	Catalogue Number	Paper Dimensions	Watermark
Op.36 No.1	1784	Quintettino	KHM 509	22 x 31.5cm	Type 1
Op.36 No.2	1784	Quintettino	KHM 510	22 x 31cm	Type 1
Op.36 No.3	1784	Quintettino	KHM 511	22 x 31cm	Type 1
Op.36 No.4	1784	Quintettino	KHM 512	22 x 31cm	Type 1
Op.36 No.5	1784	Quintettino	KHM 513	22 x 31.5cm	Type 1
Op.36 No.6	1784	Quintettino	KHM 514	22 x 31.5cm	Type 1
Op.39 No.1	1787	Quintetto	KHM 517	22 x 31cm	Type 1
Op.39 No.2	1787	Quintetto	KHM 518	22 x 32cm	Type 1
Op.39 No.3	1787	Quintetto	KHM 521	22 x 31.5cm	Type 1
Op.40 No.1	1788	Quintettino	KHM 523	11 x 15.5cm	not visible, Type 2?
Op.43 No.3	1790	Quintetto	KHM 538	11 x 15.5cm	not visible, Type 2?
Op.46 No.6	1792	Quintetto	KHM 540	11 x 15.5cm	Type 2
Op.45 No.1	1793	Quintetto	KHM 545	15.5 x 22cm	Type 2
Op.49 No.2	1794	Quintetto	KHM 548	15.5 x 21cm	Type 2
Op.50 No.5	1795	Quintettino	KHM 550	11 x 15.5cm	Type 2

A discussion of these sources – and the Opp.36, 39 and 40 string quintets in particular – will be made later in this chapter.

b. The Manuscript Parts at the Staatsbibliothek zu Berlin

As mentioned, from the scores that Boccherini sent to the King of Prussia, sets of parts were subsequently prepared, either for the king's own use⁵⁶ or possibly his chamber players.⁵⁷ In many cases two sets of parts were prepared from a score. From the following table it can be seen that from the first seven sets of string quintets in the Königliche Hausbibliothek, i.e. Op.25 until Op.36, as well as the first two double-bass quintets Op.39, there were consistently two sets of parts prepared. From the string quintets that were composed after 1787 (Op.40 onwards) there survive only: a) one set of parts plus a score, b) two sets of parts without any score or c) only one set of parts.

From the string quintets of which parts but no score survive, we can conclude that the scores would have been lost sometime before Thouret's catalogue was compiled in 1895. However, from the works of which only one set of parts survives it is not easy to conjecture whether this would have been the only set prepared or whether a second set of parts could have existed, which was subsequently lost. Likewise, it is not possible to determine whether from the string quintets of which no source is listed in Thouret's catalogue whether these were actually never sent to the Prussian court or whether all sources were at some point lost.

In the following table, the first column lists the total number of string quintets included in a set according to Boccherini's thematic catalogue; the second column, the *opera* number and the surviving number of string quintets in the former

⁵⁶ Gérard, *Thematic Catalogue*, 332; Gérard's comment applies to all subsequent entries concerning the manuscript parts at the Staatsbibliothek zu Berlin.

⁵⁷ Parker, 'Soloistic Chamber Music', 71.

Königliche Hausbibliothek according to Thouret's catalogue; the third, the composition date of the string quintets, and the last two, the current library catalogue numbers of the manuscript scores and their corresponding parts; the bold font in the fourth column is used to distinguish the autograph from the non-autograph scores.

Table 3 Manuscript Parts at the Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv

Total No.	Opus Number	Date	Catalogue Number (Scores)	Catalogue Number (Parts)
6	Op.25 (Nos. 1-6)	1778	KHM 461-466	KHM 467
				KHM 468
6	Op.27 (Nos. 1-6)	1779	KHM 469-474	KHM 475
				KHM 476
6	Op.28 (Nos. 1-6)	1779	KHM 477-482	KHM 483
				KHM 484
6	Op.29 (Nos. 1-6)	1779	KHM 485-490	KHM 491
				KHM 492
6	Op.30 (Nos. 1-6)	1780	KHM 493-498	KHM 499
				KHM 500
6	Op.31 (Nos.1-6)	1780	KHM 501-506	KHM 507
				KHM 508
6	Op.36 (Nos. 1-6)	1784	KHM 509-514	KHM 515
				KHM 516
3	Op.39 (Nos. 1, 2)	1787	KHM 517-518	KHM 519
	Op.39 (No.3)		KHM 521	KHM 520
6	Op.40 (No.1)	1788	KHM 523	KHM 522
	Op.40 (No.2)		No score	KHM 524
	Op.40 (No.3)		No score	(KH)M 437 (lost) ⁵⁸
	Op.40 (No.4)		No score	(KH)M 438 (lost) ⁵⁹
	Op.40 (No.5)		No score	KHM 525
			No score	KHM 527
			No score	KHM 529

⁵⁸ The String Quintet Op.40 No.2, also known as the 'Fandango' quintet, survives only in non-autograph parts at the Bibliothèque-Musée de l'Opéra in Paris [Res.508 (18)]. The two sets of parts of this *quintettino*, which were part of the Königliche Hausbibliothek (KH), were catalogued by Thouret under the section *Divertimenti* (Thouret, *Katalog*, 25; see also Gérard, *Thematic Catalogue*, 388 fn 1) and have therefore different numbers (Thouret catalogued Boccherini's works according to genre, the string quintets starting from M 461). This might be the reason why they do not survive today, as opposed to all remaining string quintets in Thouret's catalogue. It is very likely that they were lost in the destruction of the KH in World-War II.

⁵⁹ Same as KHM 437.

				KHM 530
	Op.40 (No.6)		No score	KHM 531
				KHM 532
2	Op.41 (No.1)	1788	No score	KHM 526
	Op.41 (No.2)		No score	KHM 528
4	Op.42 (No.1)	1789	No score	KHM 533
	Op.42 (No.3)		No score	KHM 534
	Op.42 (No.4)		No score	KHM 535
3	Op.43 (No.1)	1790	No score	KHM 536
	Op.43 (No.2)		No score	KHM 537
	Op.43 (No.3)		KHM 538	KHM 539
4	Op.45 (No.1)	1792	KHM 540	KHM 541
	Op.45 (No.3)		No score	KHM 542
	Op.45 (No.4)		No score	KHM 543
6	Op.46 (No.1)	1793	No score	KHM 544
	Op.46 (No.6)		KHM 545	KHM 546
5	Op.49 (No.1)	1794	No score	KHM 547
	Op.49 (No.2)		KHM 548	KHM 549
6	Op.50 (No.5)	1795	KHM 550	KHM 551
2	Op.51 (Nos.1, 2)	1795	No score	No Parts

From Thouret's catalogue it appears that also for the works of other composers there were inconsistently one or two sets of parts prepared. It therefore seems that it might not have been a general practice to prepare two sets of parts of every manuscript in the collection of the Königliche Hausbibliothek. It is therefore thought that from the Boccherini works of which only one set of parts survives that there would not necessarily have been a second set. It is not known why the second set was prepared; neither set of parts looks like replacement parts. Perhaps the second set was prepared for use in a different palace, Berlin or Potsdam (see also discussion below).

Regarding the works of which only one set of parts survives, it is not possible to determine how and when the original score was lost, although, as mentioned, this would have been before Thouret's catalogue was compiled in 1895. Before proceeding further with the discussion of the manuscript parts of the string quintets, it is useful to refer to two figures that appear to have played an important role in the transmission of Boccherini's works: Jean-Louis Duport and Pierre Marie François de Sales Baillot.

The Brothers Jean-Pierre and Jean-Louis Duport

In his *Notice sur la vie et les ouvrages de Luigi Boccherini*, Louis Picquot – Boccherini’s nineteenth-century biographer and cataloguer – notes for the String Quintets Op.50 of the Janet et Cotelle edition [Boccherini’s Op.40]:

These quintets, until then unpublished, appeared for the first time in the beautiful and precious collection of Janet et Cotelle. These esteemed editors had acquired them, as with the six following [Janet et Cotelle’s Op.51⁶⁰] from Duport the younger who had obtained them whilst in the service of Frederick-Wilhelm II, for whom Boccherini wrote a large part of his admirable compositions from 1787 until 1797.⁶¹

Jean-Louis Duport (1749-1819) was a renowned violoncellist of the second half of the eighteenth century. His violoncello treatise *Essai sur la doigté du violoncelle et sur la conduite de l’archet* is one of the most influential historical violoncello treatises to-date. Duport’s *Essai*, was first published by the French publishing firm of Jean-Jérôme Imbault (1753-1832) in Paris in 1806. It was later reissued by the

⁶⁰ This set of string quintets issued by Janet et Cotelle, included two string quintets from Boccherini’s Op.28-set of 1779, Nos.3 and 5, which were unpublished until then, as well as four quintets from the Op.50-set of 1795, Nos.1, 2, 4 and 5. For a complete list of Boccherini’s string quintets published by Janet et Cotelle together with Boccherini’s corresponding opus numbers see Amsterdam, ‘The String Quintets’, 163-165, as well as Gérard, *Thematic Catalogue*, 289-291.

⁶¹ ‘Ces Quintetti, jusqu’alors inédits, ont paru pour la première fois dans la belle et précieuse collection de Janet et Cotelle. Ces estimables éditeurs les tenaient, ainsi que les six suivants, de Duport jeune qui se les était procurés tandis qu’il se trouvait au service de Frédéric-Guillaume II, pour qui Boccherini a écrit une grande partie de ses admirables compositions de 1787 à 1797.’: Louis Picquot, *Notice sur la vie et les ouvrages de Luigi Boccherini, suivie du catalogue raisonné des toutes ses oeuvres, tant publiées qu’inédites* (Paris: Chez Philipp, éditeur de musique, 1851), 137.

publishers Pierre Honoré Janet and Alexandre Cotellet (Janet et Cotellet), who took over the Imbault's business in 1812.⁶² Rudolf Rasch suggests that Boccherini's String Quintets Op.40 may have been acquired by Janet & Cotellet through the previous publisher Imbault who had been Duport's publisher from the 1780s.⁶³

Jean-Louis Duport had been in the service of King Friedrich Wilhelm II from 1790, as principal violoncellist of the Opera orchestra after having fled Paris following the outbreak of the French Revolution. Jean-Louis Duport remained at the Prussian court until 1806 when the court orchestra was disbanded following Friedrich Wilhelm's III defeat by Napoleon at Jena.⁶⁴

Together with his elder brother, Jean-Pierre Duport (1741-1818), they exercised an influential role in the musical life of the Prussian court. Jean-Pierre Duport had joined the Prussian court in 1774 as principal violoncellist at the Royal Opera and Prince Friedrich Wilhelm's II personal instrumental instructor, after an invitation by Frederick the Great in 1773.⁶⁵ After the accession of Friedrich Wilhelm II to the throne in 1786 he became superintendent of chamber music at court, leaving his post at the Opera.⁶⁶

The influence that these two figures exercised in musical life at the Prussian court can be illustrated by reports concerning their relationship with other

⁶² Richard Macnutt, 'Janet et Cotellet', *Grove Music Online*, ed. L. Macy (Accessed 17 February 2008), < <http://www.grovemusic.com> >.

⁶³ Rasch, 'Luigi Boccherini', 117.

⁶⁴ Valerie Walden, *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740-1840* (Cambridge: Cambridge University Press, 1998), 16.

⁶⁵ Parker, 'Soloistic Chamber Music', 25.

⁶⁶ Walden, *One Hundred Years*, 15 and Parker, 'Soloistic Chamber Music', 33.

court musicians and also from their contact with composers who visited the Prussian court during Friedrich Wilhelm II's reign, most importantly Mozart and Beethoven. Whereas the younger Duport seems to have had a friendly and collaborative relationship with other visiting composers,⁶⁷ the elder Duport seems to have had a more difficult personality, often resulting in animosities with other musicians at court. This is reflected from records reporting his relationship with the court director Johann Friedrich Reichardt (1752-1814). Reichardt had served as *Kapellmeister* to the Prussian court orchestra (*Hofkapelle*) since 1775, appointed by Frederick the Great, and served in this position also under the reign of Friedrich Wilhelm II, who appointed him on 5 September 1786.⁶⁸ It seems that the two men's differences lay in matters of authority at court: apparently, Jean-Pierre Duport, being the king's instructor and superintendent of Chamber Music (*Kammermusik*), disputed the higher authority of Reichardt as *Kapellmeister* and Director of the Opera (*Theatermusik*), causing great distress to the later.⁶⁹ In his letter to the king of 27 December 1788, Reichardt wrote:

Sire! | I do not wish to trouble your Royal Majesty, but because of [my] royal post and the suffering of the orchestra due to disorder and opposition, it is my duty to humbly request that you mercifully determine whether [my] total direction of music and the great Italian opera should be suspended, and in this manner, whether M. Duport's direction [should] extend only to his Majesty's chamber music. I humbly request that you confer some royal determination regarding myself and Herr.

⁶⁷ See discussion below on Beethoven's visit to Berlin in 1796.

⁶⁸ Parker, 'Soloistic Chamber Music', 34.

⁶⁹ Ibid. 35.

Duport. If it pleases your Royal Majesty to make a decision about this, I
will obey his wish with humility and respect [until] I die, [etc.] |
Reichardt⁷⁰

Jean-Pierre Duport's 'difficult' personality can also be seen from his involvement in Mozart's visit to the Prussian court in 1789. According to Deutsch, when Mozart visited the Prussian court at Potsdam on 26 April 1789 and asked to see the king, he was instead directed to the Chamber Music Superintendent at court, i.e. Jean-Pierre Duport. This is apparent from the note that the king wrote on the margin of the paper message announcing Mozart's arrival, which read 'Directeur du Port' [Du-Port].⁷¹ It is possible that the pianoforte variations K.573, which Mozart composed a few days later on 29 April, based on a theme of Duport's violoncello Sonata Op.4 No.6 published in 1787,⁷² were composed in order to obtain not only the king's, but also Duport's favour and secure a Royal audition; according to Solomon though, despite this attempt, Mozart was unable to secure an early audition at court.⁷³

Jean-Louis Duport on the other hand, seems to have shared a more collaborative relationship with visiting composers at the Prussian court: Ludwig van

⁷⁰ Quoted in Parker, 'Soloistic Chamber Music', 35. For a detailed account on the relationship between Duport and Reichardt see *ibid.* 33-40; also Hans Michael Schletterer, *Johann Friedrich Reichardt: sein Leben und seine musikalische Thätigkeit* (Augsburg: Schlosser's Buch und Kunsthandlung, 1865).

⁷¹ Otto Erich Deutsch, *Mozart: A Documentary Biography*; trans. Eric Blom, Peter Branscombe and Jeremy Noble (London: Adam & Charles Black, 1965), 340.

⁷² *Ibid.*; according to Deutsch, this theme was one of the king's favourite pieces (*ibid.*).

⁷³ Maynard Solomon, *Mozart: A Life* (London: Hutchinson, 1995), 439-440.

Beethoven's violoncello Sonatas Op.5, which were composed during his visit to the Prussian court in Berlin in the spring of 1796,⁷⁴ were performed at court together with Jean-Louis Duport. This is reported by Ferdinand Ries in his *Biographische Notizen* where he states that Beethoven 'played at the court several times, where he also composed and played the two sonatas for violoncello and piano Op.5 with Duport (the king's first cellist) and himself'.⁷⁵

Also, on folio 109r of Beethoven's 'Kafka' sketchbook⁷⁶ appear a series of fingered violoncello scales, chords and double-stop progressions in a different hand, which according to Joseph Kerman may have been Duport's;⁷⁷ this is further supported by the inscription found on another folio in the 'Kafka' sketchbook (f.57v), which according to Kerman reads: 'Billet an duport. Morgen Frühe.'⁷⁸ This illustrates, as Lewis Lockwood has pointed-out, that Beethoven most likely had

⁷⁴ For the origin of Beethoven's Op.5 sonatas in Berlin see Lewis Lockwood, 'Beethoven's Early Works for Violoncello and Contemporary Violoncello Technique', *Beethoven-Kolloquium: Wien 1977 [Beiträge '76-'78] Dokumentation und Ausführungspraxis* (1977), 174-182.

⁷⁵ Franz Wegeler and Ferdinand Ries, *Biographische Notizen über Ludwig van Beethoven* (1838); trans. Frederick Noonan as *Remembering Beethoven: The Bibliographical Notes of Franz Wegeler and Ferdinand Ries* (London: André Deutsch, 1988), 96-97.

⁷⁶ Now located at the British Library, Add. 29801.

⁷⁷ Joseph Kerman, *Ludwig van Beethoven: Autograph Miscellany from circa 1786 to 1799, British Museum Additional Manuscript 29801, ff. 39-162 (the 'Kafka' sketchbook)*, 2 vols. (London: The Trustees of the British Museum, 1970), vol.2, 297.

⁷⁸ Ibid. vol.2, 292. It is worth mentioning that the ink colour for the violoncello scales and double stops on f.109r in the 'Kafka' sketchbook indicates that it is probably different from that used for the inscription on f.57v.

obtained advice regarding technical matters on the violoncello, possibly from Jean-Louis Duport, with whom he also performed these sonatas at court.⁷⁹

It is not possible to determine with certainty though whether these annotations are in fact in Jean-Louis or Jean-Pierre Duport's hand or by an entirely different person, but considering the information presented so far concerning these two figures, and also the fact that Beethoven performed the Op.5 sonatas with Jean-Louis Duport, it would seem more reasonable that they would have been in the latter's hand. Unfortunately, the manuscripts of both Duport brothers at the Königliche Hausbibliothek do not survive today, which could assist in comparing the handwriting with the violoncello scales in the 'Kafka' sketchbook. Likewise, the autograph letters of Jean-Louis Duport that survive in the Bibliothèque nationale de France today cannot shed more light in this matter, as they do not contain any musical text.⁸⁰

Some further evidence in support of this theory though, can be drawn from a letter – lost since 1904 – of Jean-Louis Duport to Beethoven, dated 16 September 1798, concerning the dedication of the Op.5 violoncello sonatas: 'Duport, acknowledges the dedication to him of Beethoven's two sonatas for piano and violoncello and expresses the wish to play them with the composer'.⁸¹ Duport's

⁷⁹ See Lockwood, 'Beethoven's Early Works for Violoncello', 174-182.

⁸⁰ The Département de la Musique of the Bibliothèque nationale de France holds eight letters related to Duport, six of which are autograph (F-Pn LA-Duport Jean Louis-1-8).

⁸¹ Quoted in Theodore Albrecht (ed.), *Letters to Beethoven*, 3 vols. (Lincoln: University of Nebraska Press, 1996), vol. 1, 52-53; according to Albrecht, the above letter – lost since 1904 – was formerly in the possession of E. Herron Allen; its content was taken from the catalogue of the Musicians' Company in London: *An Illustrated Catalogue of the Music Loan Exhibition Held by the Worshipful*

words regarding the dedication of the sonatas are not clear: the Op.5 sonatas were already published by Artaria in February 1797 and bore a dedication to King Friedrich Wilhelm II. According to Albrecht, it is possible that Beethoven sent Duport the Artaria edition of the sonatas with a handwritten inscription.⁸² On the other hand, since the original letter no longer survives, it might be possible that the transcribed date '1798' might actually be an error – similarly to the 'Breslau' letter, of which the date on the original letter was '1788', which was mistaken for '1786' in the transcription. In any case, this letter does illustrate the existence of a strong relationship between Beethoven and Duport.

With regard to the relationship of the Duport brothers with Boccherini, although no written documentation has been found concerning their direct relationship, such as letters of correspondence, it is certain that they were acquainted, as they had been performing in the same venues for a certain period in Paris in the late 1760s. Jean-Pierre Duport and Boccherini had been involved in the private concerts of Prince de Conti (Louis-François de Bourbon) during Boccherini's stay in Paris in the 1760s.⁸³ The Prince de Conti was – like the Infante Don Luis – a descendant of the Royal Bourbon family. Also, Jean-Pierre Duport left Paris in 1769 and travelled to England for two years, after which he went to Spain.⁸⁴ Duport's visit would probably coincide with the beginning of Boccherini's appointment with the *infante* in 1771. However, it is not possible to say whether Duport would have met

Company of Musicians at Fishmonger's Hall, June and July 1904 (London: Novello, 1909; quoted in Albrecht, *Letters*, vol.1, 53).

⁸² Albrecht, *Letters*, 53.

⁸³ Walden, *One Hundred Years*, 15.

⁸⁴ *Allgemeine Musikalische Zeitung* 1812, 14: col. 470; quoted in Walden, *One Hundred Years*, 15.

Boccherini there; it is possible that the former would have visited the court of King Carlos III rather than the *infante*'s. This is also supported from the fact that Jean-Louis Duport after leaving the Prussian court in 1806 joined the household of King Carlos IV of Spain – who was residing in Marseilles – after failing to secure a permanent position at the Parisian Conservatoire.⁸⁵

In any case, although Jean-Pierre Duport's attitude at the Prussian court was at times difficult, it is not unreasonable to assume that in the case of Boccherini, he may have exerted a certain positive influence to the king to employ Boccherini as chamber composer in 1786, and perhaps even earlier in 1783 when the king received Boccherini's String Quartets Op.33. Perhaps, in this instance, he was acting positively out of solidarity and respect towards another virtuoso cellist.

Whereas it is not possible to link the Duports, and Jean-Louis in particular, with any of the lost sources in the collection of the Königliche Hausbibliothek, it is not unreasonable to assume that Duport may have possessed more copies of Boccherini's works – or indeed of other composers – than the two sets of string quintets that were offered to Janet et Cotelie. Interestingly, Thouret's catalogue of the Royal Library does not list any autograph manuscripts of either Duport, despite the fact that they both composed a significant number of their violoncello sonatas and concertos during their employment at the Prussian court.⁸⁶ Further research into the life and activities of those two eminent eighteenth-century

⁸⁵ Walden, *One Hundred Years*, 17.

⁸⁶ In contrast, there are plentiful works of the cellist-composer Carlo Graziani, the king's instructor prior to Jean-Pierre Duport, that do survive in autograph manuscripts and are listed in Thouret's catalogue (*Katalog*, 87).

violoncellists, might shed more light into their relationship with Boccherini and their role concerning the transmission-history of his manuscripts.

Pierre Marie François de Sales Baillot

Another figure that has played an important role in the transmission and promotion of Boccherini's works is the famous French composer-violinist Pierre Marie François de Sales Baillot (1771-1842). Baillot is mostly known today for his pedagogical works, namely his *Méthode de violon* of 1803, which was written together with J.P.J. Rode (1774-1830) and R. Kreutzer (1766-1831); his violoncello method *Méthode de violoncelle*, written jointly with J.-H. Levasseur (1764-1823), C.-S. Catel (1773-1830) and C.-N. Baudiot (1773-1849) as the Parisian Conservatoire method in c.1802, and, most importantly, his later violin method *L'art du violon: nouvelle méthode* of 1835. That Baillot held great esteem for Boccherini's work can be seen from the comments on Boccherini's string quintets in the Paris Conservatoire violoncello-method; the account demonstrates that the authors – including Baillot – considered these an essential part of every violoncellist's repertoire and training:

It is known what an interesting part the Base performs in the dialogues and concertante music of the best masters, namely, in the Trio and Quartetto. But there is a species of composition, which seems to have been created for the violoncello, namely, the Quintetto, such as it was conceived by the celebrated Boccherini. By making this instrument heard both as an accompaniment and as a leading melody, he knew how to render it doubly charming, and in this species of composition displayed a creative genius similar to that of Haydn for the symphony, and Mozart for the Concerto. His original style, replete with grace, freshness and

purity, and distinguished by a peculiar expression, should entitle this composer to be cited as a model for those who study the violoncello, and are desirous of making it exhibit its true character in each of the following three principal movements....⁸⁷

Alongside such comments, Baillot also contributed to the promotion of Boccherini's works in the nineteenth century through a series of concerts that he led between December 1814 and April 1840, which included performances of Boccherini's chamber works alongside other composers' such as Haydn, Mozart and Beethoven; with this series Baillot apparently also formed the first chamber group in France consisting of professional musicians.⁸⁸ His knowledge of Boccherini's works is also apparent from his *L'art du violon*, in which he frequently cites examples from Boccherini's string quintets for his explanation of performance techniques.

But the promotion and dissemination of Boccherini's music in the nineteenth century is not the only importance of Baillot for Boccherini scholarship. Louis Picquot writes in his *Notice* that he was able to base the information for his thematic catalogue of Boccherini's works from a catalogue supplied to him by Baillot:

With regard to the reliability that these same dates and opus numbers merit, as well as the incipits given in the second part, they derive from the document that I have based all my suggestions. This document is no

⁸⁷ P. Baillot et al., *Méthode de violoncelle et de basse d'accompagnement* (Paris: A l'Imprimerie du Conservatoire, c.1802); trans. A. Merrick as *Method for the Violoncello* (2nd edn., London: Robert Cocks & Co., 1832), 11.

⁸⁸ Paul David et al., 'Baillot, Pierre (Marie François de Sales)', *The New Grove Dictionary of Music and Musicians*, 2, 2nd edn., ed. Stanley Sadie (London: Macmillan, 2001), 490-491.

other than the copy communicated to me by Baillot of the *Catalogue thématique des ouvrages de musique composées par Boccherini*.⁸⁹

Until recently, this catalogue was considered lost. Keith Pascoe, however, rediscovered this copy in the Bibliothèque nationale de France (Vma. ms. 1074), which apparently had acquired the manuscript in 1981. According to Pascoe, the catalogue – a non-autograph manuscript copy, most likely based on Boccherini's autograph thematic catalogue – is probably in the hand of Armand Francois Seguin (1767-1835), a collector of Boccherini's manuscripts.⁹⁰ Through Seguin, the manuscript was acquired by Baillot, from whom it also takes its name.⁹¹

This catalogue is of great importance, as it lists the complete works of Boccherini together with thematic incipits and opus numbers up to the first two string quartets of his last 'Opera 64' of 1804. The four autograph thematic catalogues of Boccherini's works that survive and have been known to scholars are all incomplete and do not include the early works of Boccherini, in this case the string quintets Opp.10, 11, 13, 18 and 20.⁹² These catalogues list only Opp.21, 25, 27 up to

⁸⁹ Picquot, *Notice*, 108 fn 1.

⁹⁰ Keith Pascoe, 'La reaparición del catálogo de Baillot: un eslabón perdido en la transmisión temprana de los catálogos de la música de L. Boccherini', *Luigi Boccherini: estudios sobre fuentes, recepción e historiografía*, ed. Marco Mangani, Elisabeth Le Guin and Jaime Tortella Casares (Madrid: Biblioteca Regional de Madrid Jaquin Leguina, 2006), 76-89, at p.76.

⁹¹ Ibid. 80-85.

⁹² The four autograph catalogues of Boccherini's works that survive today were compiled by Boccherini mostly for publishing purposes and are therefore not complete. These are: *Nota delle opere non date ancora a nessuno* (Madrid: Biblioteca National, Ms. MC/4619.22), which includes his works from Op.44 to Op.54 together with dates of composition and thematic incipits; *Nota della musica mandata a Parigi l'anno 1790-1791* (Paris: Bibliothèque nationale de France, Département de la

54 and 56. Also, the catalogue that was published by Boccherini's great-grandson Boccherini y Calonje in 1879, which lists the complete works of Boccherini, does not include thematic incipits of his works.

As Pascoe has observed, there are a number of discrepancies between the 'Baillot' catalogue, Picquot's and subsequently Gérard's catalogue regarding the order of works included in certain sets as well as tempo indications for certain movements included in the incipits.⁹³ A number of these discrepancies will be addressed in this chapter in connection with the manuscript collection: MS 16735 at the Bibliothèque nationale de France, Département de la Musique.

In addition to this important document, it appears that Baillot also possessed several of Boccherini's works in manuscript form. The Bibliothèque nationale de France holds today a number of manuscript copies of Boccherini's string quintets, formerly in the collection of the Paris Conservatoire, a number of which are thought to have been part of Baillot's library.⁹⁴ Although it has not been possible to examine nineteenth-century sources of Boccherini's string quintets in

Musique, Ms.1612), which includes the Opp.21, 25 and 27 to 43 with composition dates and thematic incipits: *Catalogo delle opere da me Luigi Boccherini ceduta in tutta proprietà al Sig^r. Ignacio Pleyel* (London: British Library. Zweig.18), which includes the same works as the catalogue *Nota delle opere non data ancora a nessuno*, with opus numbers and thematic incipits but not the year of composition. Finally, there survives a catalogue listing the Piano Quintets Op.56 of 1797 with opus number, thematic incipits and date of composition (private collection: Germaine de Rothschild). For a discussion of these catalogues see Rasch, 'Luigi Boccherini'. 67-71.

⁹³ Pascoe, 'La reaparición del catálogo de Baillot', 78.

⁹⁴ Pierre Baillot was Professor at the Paris Conservatoire from 1795 until his death in 1842 (Louise Goldberg (trans. and ed.), Introduction to *Pierre Marie François de Sales Baillot: The Art of the Violin* (Evanston: Northwestern University Press. 1991), xiv.

great detail for the present study, it is useful to mention a couple that are not listed in Gérard's thematic catalogue. These are: Vma. ms. 1068 (1-9) and Vma. ms. 1069. Both sources are manuscript copies consisting of separate parts. The first source contains transcriptions for string quintet with two violas of the following works of Boccherini: the six piano quintets Op.57 (the order of the movements is the same as in the piano quintet-set); the piano quintet Op.56 No.5; the string quintet with two violoncellos Op.30 No.6 (also the piano quintet Op.57 No.6 contains a movement transcribed from this work, the variations of the 'Ritirata' movement), and the string quintet with two violoncellos Op.30 No.2. As no autograph sources survive of the transcriptions of the Op.57 that Boccherini prepared for string quintet with two violas (G 385-390), these sources are of particular importance and deserve special attention.

The second source, Vma. ms. 1069, consists of the second-violin and viola parts only, of String Quintet Op.43 No.2 of 1790 (G 353). It is interesting to note about this source that the handwriting resembles that of Rés.509 (11) – the only non-autograph manuscript copy of the string quintets with two violas Opp.60 and 62 in the Bibliothèque-Musée de l'Opéra (Réserve 509). Manuscript Vma. ms. 1069 also bears Baillot's stamp at the inner page: 'P. Baillot | Professeur au Conservatoire'. Gérard lists Rés.509 (11) to be in the hand of Picquot because of Picquot's inscription in the front page;⁹⁵ however, since this manuscript resembles that bearing Baillot's stamp, it is thought that only the inscription on the title-page is in Picquot's hand, not the remaining manuscript.⁹⁶

⁹⁵ Gérard, *Thematic Catalogue*, 440.

⁹⁶ See also discussion of this source later in this chapter.

Returning to the discussion of the manuscript parts at the Staatsbibliothek zu Berlin, as mentioned, from the scores sent to the Prussian court, either one or two sets of parts were subsequently prepared for use at court. The purpose for the preparation of those parts was without doubt performance at court; however, these parts seem to have also served as instruction lessons, perhaps during rehearsals for a concert or even solely for the purpose of tuition. This is suggested from the annotations in the first-violoncello part in many of the parts – indicating that these were intended for the king rather than a professional player – which at times are particularly instructive. The annotations appear to be in two hands, the first probably the king's and the second that of his instructor, most likely Jean-Louis Duport. A detailed account on these performance annotations will be presented later in this chapter.

All manuscript parts appear to be in one hand, which is thought to have been that of a scribe named Schober (also found as Shober). The only manuscripts that are not in this scribe's hand are KHM 478, KHM 530 and 532.⁹⁷ This is concluded from the resemblance of the handwriting in all parts, as well as from the annotation in a number of autograph scores at the end of the work: 'Copirt. v. Schober' with a date, as mentioned, indicating the date a manuscript was copied. There does not appear to exist any further information concerning this copyist; however, he is found to have copied also music contained in the Amalien-Bibliothek by J.S. Bach [BWV 645-650 (Am B. 547)]. This copy was originally considered a

⁹⁷ Manuscript KHM 478 is in two hands: that of Schober and a second, unknown one, which shall be referred to in this study as that of Berlin-Anonymous 1. This copyist appears to have copied part of the first-violin part (everything except the title-page, the *Trio* of the sixth string quintet and the first 16 bars of the *Largo Cantabile*, which are in Schober's hand) and the entire second-violin part; KHM 530 and 532 are entirely in the hand of Berlin-Anonymous 1.

possible copy of J. P. Kirnberger;⁹⁸ however, according to Christoph Henzel, it is now thought to be in Schober's hand.⁹⁹ The handwriting of this copy and the notation of treble clefs in particular, match closely the handwriting of the manuscript parts of Boccherini's string quintets. Schober also appears to have marked his deed, in the same manner as in the Boccherini autographs, at the end of the scene 'Venite o figli' of the Opera *Giulio Sabino* by Giuseppe Sarti (D-B Mus. ms. 30134) as: 'Copirt v. Shober | 9 Aprill 1786'.¹⁰⁰ Parker also lists a manuscript bearing Schober's signature, that by the violoncellist Carlo Graziani (d. 1787), the first instructor of Prince Frederick Wilhelm II prior to Jean-Pierre Duport. At the end of one of his violoncello sonatas (KHM 1960) there appears the marking: 'Copirt 22 [?]: 1776 von Schober'.¹⁰¹

From the above information it can be concluded that Schober was active as copyist of the Royal family already before the accession of Friedrich Wilhelm II to the throne in 1786, during the reign of Frederick the Great. It is not known why Schober chose to write his name only on certain autographs he copied and not all of them. Parker suggests that Schober may have adopted this habit for reference, so as to know which scores had already been copied.¹⁰²

⁹⁸ See Eva Renate Wutta, *Quellen der Bach-Tradition in der Berliner Amalien-Bibliothek* (Tutzing: Hans Schneider, 1989), 98.

⁹⁹ Christoph Henzel, *Graun-Werkverzeichnis (GraunWV). Band 1: Verzeichnis der Werke der Brüder Johann Gottlieb und Carl Heinrich Graun* (Beeskow: Ortus Musikverlag, 2006), xvi; I wish to thank Dr Tobias Schwinger for pointing-out these two references concerning copyist Schober.

¹⁰⁰ Henzel, *Graun-Werkverzeichnis*, xvi.

¹⁰¹ Parker, 'Luigi Boccherini', 35, 37 fn 18.

¹⁰² Ibid. 35-36.

With regard to this type of annotation in the string quintets, the earliest date we find on an autograph is: 26 April 1787 (String Quintet Op.39 No.3, KHM 521), and the latest: 13 December 1795 (String Quintet Op.50 No.5, KHM 550). Schober’s inscription also appears in later autographs by Boccherini sent to the king, such as his string quartets.¹⁰³ The following table lists Boccherini’s string quintets that bear such an annotation:

Table 4 Boccherini’s String Quintets Bearing Schober’s Signature

Works	Composition Date	Shelfnumber (Scores)	Schober’s Inscription	Shelfnumber (MS Parts)
Op.30 No.6	1780	KHM 498	Copirt.v.Schober 1794: 95.[?] ¹⁰⁴	KHM 499, 500
Op.36 (Nos.1-6)	1784	KHM 509-514	none	KHM 515, 516
Op.39 No.1	Mese di Gennaro 1787.	KHM 517	none	KHM 519, 520
Op.39 No.2	Mese di Febbrajo. 1787.	KHM 518	none	
Op.39 No.3	Mese di Marzo 1787.	KHM 521	copirt. v. schober. : 26. Aprill. 1787[?] ¹⁰⁵	KHM 522
Op.40 No.1	Mese di Febbraro. 1788.	KHM 523	none	KHM 524
Op.43 No.3	Mese di Aprile. 1790.	KHM 538	none	KHM 539
Op.45 No.1	Mese di Marzo. 1792.	KHM 540	copirt. v. Shober. 25 aprill 1792	KHM 541
Op.46 No.6	Mese di Decembre. 1793.	KHM 545	copiert v. schober &: 10 Merz 1794.	KHM 546
Op.49 No.2	Mese di Maggio 1794	KHM 548	copirt. v. Shober. : 15 7br ¹⁰⁶ 1794	KHM 549
Op.50 No.5	Mese di Ottobre. 1795.	KHM 550	copirt v. Shober :13 Xbr. ¹⁰⁷ 1795	KHM 551

¹⁰³ See Parker, ‘Luigi Boccherini’, 32.

¹⁰⁴ The two digits at the end of the inscription are thought to read ‘95’. The 5 at the end though could also be an 8, thus 98; it is not known though what significance the later marking could have, as this would be past the death of King Friedrich Wilhelm II. Perhaps these two digits signify the number of pages copied by Schober rather than a date (I would like to thank Professor David Wyn Jones for this suggestion).

¹⁰⁵ The number 8 in the date inscription ‘1787’ looks like a 9, thus ‘1797’, but it is most likely that the date this copy was made was 1787 and not 1797; however, as mentioned, Friedrich Wilhelm II died on 16 November 1797, so the copying date: ‘26. Aprill 1797’ could still be relevant.

¹⁰⁶ September.

¹⁰⁷ December.

From a comparison of the composition and the annotation dates in the above table, it can be concluded that Boccherini dispatched these scores to the Prussian court shortly after their composition date and that the subsequent parts were prepared, likewise, soon after the works were received at court. In the case of Op.45 No.1 (KHM 540) in particular, it appears that only one month had lapsed between the composition date and the date the copy was prepared. From additional performance annotations that are found in certain of the manuscript parts of these works, it appears that these works were often also performed soon after they had been received at court. We find for instance in the front page of KHM 546 – the manuscript parts which, according to Schober's inscription, were prepared from KHM 545 on 10 March 1794 – the annotation: 'dem 13.^{de} Mertz 94. gespielt', thus three days after the parts were copied.

This comparison, however, also illustrates that Boccherini did not always send his later works grouped as a set to the Prussian King, but in portions, soon after a work was composed. For example, the title-page of String Quintet Op.45 No.3, which also survives in autograph parts in Paris [Rés.508 (26)], reads: 'Mese di Luglio. 1792. | Quintetto | Per due Violini, viola, e due violoncelli Obbligati. | Di Luigi Boccherini. | Compositor di Camera di S. M. il re di Prussia. | Violoncello Primo.' This date matches exactly that of the surviving manuscript parts in Berlin (KHM 542), which reads: 'mese di Luglio. 1792. | Quintetto. | Per due Violini, Viola, e due Violoncelli. | di Luigi Boccherini. | Compositor di Camera di S.M. il Re di Prussia.'. The date of the last string quintet of this set, the Op.45 No.4 (KHM 543), reads: 'Mese di Novembre 1792.', thus several months later than the first string quintet of this set: 'Mese di Marzo. 1792' (KHM 540). If the first string quintet of this set was copied, according to the copyist's inscription, in April 1792 this would

be before the third quintet was composed, i.e. in July; this therefore indicates that Op.45 No.1 was sent before the completion or composition of the remaining three string quintets in this set; we may assume that this happened also with other later string quintets of Boccherini.

Although from Boccherini's catalogue it appears that up to the Op.36 quintet-set of 1784/6 he consistently grouped his compositions in sets of six works, after 1787 we find a variety of set groupings, containing three, four or five works and even works of mixed genres, such as the Op.45-set which also contains a symphony apart from the four string quintets. It seems therefore that Boccherini preferred, or chose, to send his patron his works soon after they were composed rather than wait until he had formed an entire set. It is reasonable to assume, however, that this occurred only with his later works and that his earlier string quintets up to the Op.36 were also dispatched as a set to the Prussian court.¹⁰⁸

The table in Appendix 2 lists certain physical characteristics of the manuscript parts at the Staatsbibliothek zu Berlin, including paper size; number of staves per page; watermark type as well as certain additional features useful for the categorization of the manuscripts.¹⁰⁹ The dating of those manuscripts would greatly assist in determining the chronological order that Boccherini dispatched his works to the Prussian court, as well as provide information about musical activities involving

¹⁰⁸ An exception to this practice might be, as mentioned, the Op.25 string quintets, which are thought to have been dispatched in two portions to the Prussian court.

¹⁰⁹ For reasons of consistency the numbering of watermark types in this study is the same as that listed in the appendix of Mara Parker's study: 'Boccherini's Chamber Works for Friedrich Wilhelm II', *Boccherini Studies*, 1, ed. Christian Speck (Bologna: Ut Orpheus Edizioni, 2007), 57-62; Parker's appendix also includes reproductions of all watermark types.

Boccherini's works at court. However, such an investigation is beyond the scope of this study; at present, only a number of general observations regarding these manuscripts will be addressed.

The various paper-types used for the preparation of these manuscripts can roughly be divided into two distinct ones, a large one of approximately 27 x 35.5cm, and a smaller one of approximately 24.5 x 32cm. The ruling of the larger paper-type appears to have been either 10 or 12 staves per page, marked with light brown ink. The quality of the paper is thick, coarse, dry and inflexible. This paper seems to have been provided by three distinct papermakers, although all types bear the same watermark: the Jesuit IHS monogram in a circle with a cross and a heart extending from the upper and lower side of the letter 'H' respectively. Parker lists the countermark DANNONAV for this paper-type;¹¹⁰ however, there also appears to have been a second one with the initials: RM. The first one will be referred thus as Type 2a and the second as Type 2b. It is possible that there was also a third paper-type (2c), which does not bear any countermark. It should also be noted for these larger paper types that a number of these appear to have been slightly burned on the top margins, which might also have contributed to the dryness of the paper.

The manuscripts of the smaller paper-size have a different quality: the paper is still opaque and very thick but the paper is more flexible and absorbent. The ruling is consistently 10 staves per page, marked with black ink, although there appear differences in the *rastrum* used. Some have all staves equally spaced, whereas others are slightly uneven. Also, the stave lines appear lightly dashed in some. The watermarks that appear on these manuscripts are of various types, listed individually

¹¹⁰ Parker, 'Boccherini's Chamber Works', 59.

in Appendix 2. The colour of the ink used for the ruling of these smaller-sized paper types resembles that of the musical text in these, although it is not possible to determine whether this would indicate that the paper was ruled by the copyist himself or whether it was acquired already ruled at court.

The most important question that these manuscripts could assist in answering is, as mentioned, the exact date and order that Boccherini sent his works to the Prussian King, especially his works that were composed before his employment with King Friedrich Wilhelm II, i.e. Opp.25, 27-31 and 36, and possibly also the Op.39 and a number of works included in the Opp.40, 41 and 42 sets.

Apart from the dates that are found on certain scores that give us an exact date of when a set of parts was prepared, the paper types and watermarks of the manuscripts in Appendix 2 indicate that many different paper types were used during the same period, making it difficult to determine whether certain types were used at a specific time. A more precise dating of the paper of these manuscript copies, as mentioned, would assist not only towards the understanding of Boccherini's habits concerning his dispatch of works to the Prussian court, but also to the musical practices and life at the Prussian court of Friedrich Wilhelm II. There are however a few preliminary observations to be made at this stage regarding those questions:

From the table in Appendix 2, there appears to have been a consistent practice regarding the use of the larger-sized paper for the preparation of the second set of parts, particularly for the string quintets composed before 1786, i.e. Opp.25, 27-31. With the exception of Op.27 and Op.30, in all remaining sets of parts one of the two appears in the larger paper-type, and up to the Op.39 string quintets of 1787 it is in this set that we find the annotations in the first-violoncello part (Column 10 in Appendix 2). The annotations in the first-violoncello part in only one of the two sets

are also found when both sets appear on the smaller paper-type, such as Op.27 and 30. Also, in one of the two sets the first-violoncello part – consistently in the smaller sized paper and the one with no performance annotations – is bound with a green thread, as observed by Parker¹¹¹ (Column 7 in Appendix 2).¹¹² In these sets the musical text is more spaciouly written, with certain movements – often the Minuet & Trio – even appearing on separate folios, containing only a few staves per folio. These parts usually do not contain any annotations, especially in the works that consists in two sets of parts; also, the full title of the work is consistently marked in the viola part (Column 9 in Appendix 2).¹¹³ Finally, these manuscripts also contain an extra staff in the first-violoncello part of the first few bars of another instrument's part – usually that of the first violin – at the beginning of a movement (Column 8 in Appendix 2); an extra staff appears similarly, but rarely, also in other parts.

These observations, lead us to assume that there might have been a difference in use between these two sets of parts: most likely one of these was used for performance and the other for reference. The possibility though that the second set of parts was originally stored elsewhere should also be considered. Thus, it could be possible that the second set of parts was housed at another palace, in Potsdam or in Berlin; this theory could be supported from the annotation 'Berlin' marked on the top right front page on manuscript KHM 519, one of the two copies that were

¹¹¹ Parker, 'Boccherini's Chamber Works', 36.

¹¹² In the later string-quintet parts, which survive only in one set, the first-violoncello part is also consistently bound with a green thread; an exception are the parts in the hand of Berlin-Anonymous 1 (KHM 530 and 532); perhaps this was a practice only copyist Schober employed.

¹¹³ Also in the later string-quintet parts (of which only one set survives or was prepared) the full title is consistently in the viola part.

prepared from the Op.39 String Quintets Nos.1 and 2. The annotation is in red ink and in the same hand as a number of other similar annotations found on the same place in these parts. These annotations indicate that they were used to highlight particular movements contained in the quintets, as for instance the annotation: ‘Ballo Tedesco, oder Allemande’ on KHM 491 (after String Quintet Op.29 No.4, containing the movement: *Presto. Ballo Tedesco*). Since the annotation ‘Berlin’ is marked on a smaller-sized paper type, which is the one that usually does not have performance markings, this could indicate that this type of paper was used at the Berlin palace and that the other, larger paper type, was perhaps used in Potsdam, possibly at the *Marmorpalais*, which was occupied more in the summer where there would also perhaps have been more opportunity for concerts.

Georg Thouret’s catalogue does not seem to make a distinction between the two sets of parts according to their use or purpose. From the table in Appendix 2 though it becomes apparent that the features listed in columns 7-10 present a certain consistency which is not reflected from the manner they were catalogued by Thouret. With the exception of the Op.25-set, of which, as mentioned, one set of parts was copied in two separate portions (KHM 467) the remaining parts of these sets are consistently grouped with the first – always in the smaller-sized paper – bearing the full title-page in the viola part; the green thread in the first-violoncello part; the extra staff in the first-violoncello part, and no annotations in the first-violoncello part. In contrast, the second set of parts – usually in the larger-sized paper – has consistently annotations in the first-violoncello part; no green thread in the first-violoncello part; no full title-page in the viola part, and no extra staff in the first-violoncello part. It is therefore thought that the two sets of parts of Opp.31 and 36 should perhaps have a reversed catalogue numbering, i.e. 508, 507 and 516, 515,

reflecting the consistency of those features with the Opp.25-, 27-30-sets, which have the first set bearing annotations and the second without.

The appearance of Schober's inscription: '1794' on the score of the Op.30 No.6 string quintet (KHM 498) might indicate that the consistent preparation of two set of parts for the earlier string quintets up to Op.36 and the first two Op.39 string quintets might have been a later practice at court. The fact thus that from the string quintet Op.39 No.3 (KHM 521) only one set of parts was prepared might indicate that this work was received separately from the other two, and at an earlier date.¹¹⁴ Indeed, the autograph score of this string quintet with double bass contains certain annotations that are non-autograph – the only non-autograph annotations found in Boccherini's string-quintet scores sent to the Prussian court. These annotations are of two kinds: the first concerns corrections in the autograph text and the second certain annotations in the violoncello part which read: 'Wie ist' and 'Violin'.

Regarding the latter, Parker has concluded that these are markings concerning the performance of this works and intended thus for the use of performers;¹¹⁵ however, it is thought that they actually are notes referring to the

¹¹⁴ This is also reflected from the title-pages of the manuscript copies KHM 519 and 520, which were prepared from the autograph scores of string quintets Nos.1 and 2 of this set. The title-page of KHM 519 reads: 'Mese di Gennaro. 1787. & | Mese di Febbrajo. | 2. Quintetti | Per due Violini, Viola, Violoncello, e Contrabasso Obbligato [etc.]'. Also the title-page of KHM 520 reads: 'mese di Gennaro, & febbrajo. 1787. | 2. Quintetto | Per due Violini, Viola, Violoncello, e Contra Basso Obbligato. [etc.]'. In contrast, the title-page of KHM 522 reads: 'Mese di Marzo 1787. | Quintetto. | Per due Violini, Viola, Violoncello, e Contrabasso Obbligato. [etc.]', indicating that the three works of the Op.39-set were copied separately.

¹¹⁵ Parker, 'Boccherini's Chamber Works', 44-46.

court's 'house-style' for marking clefs in the higher register of the violoncello. As mentioned, Boccherini employed the use of movable C-clefs for the marking of passages in the tenor and treble register of the violoncello, including the alto and the soprano clefs. However, the Prussian court seems to have used the French notational style for marking higher passages in the violoncello, namely: marking them in the treble clef performed one octave lower.¹¹⁶ This reflects most likely the influence of the Duport brothers at the Prussian court.¹¹⁷

In the manuscript parts of Boccherini's string quintets we find consistently the use of the treble clef used for passages in the higher register of the violoncello, and no use of Boccherini's C-clefs other than the tenor clef. It is therefore thought that the annotations 'Wie ist' and 'Violin' refer to the use of clefs in the parts. All such annotations occur before solo violoncello lines that make use of movable C-clefs. The annotation 'Violin', first found in the opening movement *Allegro vivo* (KHM 521: page 4, bar 28) before a soprano C-clef, is copied in the violin clef in the manuscript parts (KHM 522). The second one, (page 5 bar 45) under a tenor clef, which reads 'Wi ist', is marked in the same clef in the copy. Also, all subsequent 'violin' markings in the autograph (*Allegro vivo*, page 8 and *Pastorale*, page 16) which occur under or over the soprano C-clef are transcribed in the violin clef in the manuscript copy. Likewise, the markings 'Wie ist', i.e. 'as [it] is', under passages in the tenor clef are copied in the same clef in the separate parts.

¹¹⁶ For a discussion of eighteenth-century notational styles for the marking of clefs in violoncello literature see Walden, *One Hundred Years*, 74-78.

¹¹⁷ Duport explains this notational system in his *Essai sur le doigté du violoncelle, et sur la conduite de l'archet* (Paris: Imbault, 1806); trans. John Bishop as *Essay on Fingering the Violoncello and on the Conduct of the Bow* (London, Robert Cocks & Co., 1853), 4.

The colour of the ink used for these markings is black, the same as that used in the separate parts; however, it is not possible to determine with certainty that these are in Schober's hand, as the annotations are marked with a thinner quill/pen, which changes the appearance of the handwriting. Since, however, the parts are all thought to be in Schober's hand, with only three manuscripts appearing in a different hand, and furthermore, are in German, they may well have been in Schober's hand. Since these annotations appear in only this score we may assume that this string quintet may have been the first – or among the very first – works that Boccherini dispatched to the Prussian King, and that copyist Schober, being unfamiliar with this notational system at first, marked the clef-changes in the autograph as they should appear in the copy. As he became more familiar with Boccherini's use of movable C-clefs, he no longer had to repeat this practice.

The other annotations that appear in this score are more puzzling. They are the only non-autograph annotations in Boccherini's scores that concern note-corrections. However, they do not appear to be corrections of wrong notes, and it is therefore puzzling why the copyist would need to alter these. They are in the same hand as the annotations 'wie ist' etc., therefore possibly also in Schober's hand. The example below illustrates the changes in pitch in the autograph score KHM 521.

Example 6 Luigi Boccherini: String Quintet Op.39 No.3, 1787 (G 339). i. *Allegro vivo*, bars 32-35.

Source: Autograph Score; D-B KHM 521, p.4.

Allegro vivo (Boccherini)

32

for. dol.

Allegro vivo (altered version)

32

for. (cis) dol.

Example 7 Luigi Boccherini: String Quintet Op.39 No.3, 1787 (G 339). i. *Allegro vivo*, bars 41-44.

Source: Autograph Score; D-B KHM 521, p.5.



Perhaps these alterations were made for easier execution of the above passage, although Boccherini's version can easily be performed without shifting in thumb position, which does not make the execution of this passage particularly difficult.

The fact that KHM 521 may have been the first work sent to the Prussian court, of which only one set of parts was prepared, might further indicate that originally only one set of parts was prepared of the works Boccherini sent to the Prussian court and that only later, after the mid-1790s, were there two sets of parts prepared. The only opus that upsets the theory of the second set of parts being a later practice is the Op.40, which includes six string quintets composed in 1788, thus only a year after the string quintets Op.39 for double bass. The last two string quintets in this set include two sets of parts, which could suggest that there were also originally two sets of parts prepared for the remaining works. It should be mentioned though that both these parts are in a different hand than Schober's.

It is also possible though that the reason for the inconsistent preparation of one or two sets of parts for the string quintets of the Op.40-set was that these were sent individually and not as a set to the king – as would be Boccherini's practice with his later works, discussed previously – and perhaps also at different times. This is concluded from the title-pages of the manuscript parts of these works, each listing a

single work rather than a group of six works.¹¹⁸ It also appears that the works contained in the Op.40-set as listed in Boccherini's catalogue were not originally grouped in this manner or even composed in 1788:

The Op.40 No.2, the famous 'Fandango' string quintet, is listed in Georg Thouret's catalogue as follows: 'Boccherini, Luigi, Divertimento oder Quintetto „del Fandango" in D, 1788 (April). | Stimmen. M. | 2 Violoncelli.'¹¹⁹ This work, as with the Op.40 Nos.5 and 6, survived up to 1895 in two sets of parts (Thouret: M 437, 438). Thouret though did not list this work together with the string quintets but under the section *Divertimenti* (Thouret's: M 432-439), the string quintets starting from M 461. Unfortunately, Thouret's catalogue does not include title headings, however, manuscript parts of this work survive at the Bibliothèque-Musée de l'Opéra [Rés.508 (18)] and the title-page reads: 'Mese di Aprile. 1788. | Quintettino. | Imitando il Fandango che suona | sulla chitarra il P.^e Basilio. Per S.A.R.^{le} | D.ⁿ Luigi Infante de Spagna, da Luigi | Bocherini [*sic*] Virtuoso di Camera e compositore de Musica di S. A. R.^{le} | c | Viola.'¹²⁰

As Gérard has observed, this title-page does not mention King Friedrich Wilhelm II, Boccherini's patron after 1786, and furthermore, mentions his previous patron, the Infante Don Luis, who had died in 1785.¹²¹ These facts, in addition perhaps to the work being listed as a divertimento in Thouret's catalogue, indicate that it might originally have been composed at an earlier date than 1788, most likely before the death of the Infante Don Luis in 1785.

¹¹⁸ See Appendix 1.

¹¹⁹ Thouret, *Katalog*, 25.

¹²⁰ Cited as Example 9, p.74.

¹²¹ Gérard, *Thematic Catalogue*, 387-388.

Furthermore, the inscription ‘Mese di Aprile’ on the top middle of the title-page in Rés.508 (18) has been added subsequently by Boccherini, further supporting this hypothesis, as this indicates that the manuscript originally did not have a month and year inscription, which was only used in Boccherini’s works composed after 1786.¹²² Since this work appears to have been composed prior to 1788 it is possible that Boccherini had not yet included it in the Op.40-set at the time it was dispatched to the king.

That some works of the Op.40-set might have been sent at a different time at the Prussian court, rather than in 1788, reflecting as mentioned the inconsistent preparation of one or two sets of parts for this set, can also be seen from the annotation on the title-page of the manuscript parts of String Quintet Op.42 No.3 of 1789 (KHM 534) in Schober’s hand: ‘Sint [?] abgeschrieben im November 1793’. Thus, even though the quintet is dated 1789, which was during Boccherini’s employment with the King Friedrich Wilhelm II, it was dispatched at a much later date to the Prussian court.

To conclude, although the dating of the manuscript parts in Berlin prepared from the Spanish scores will provide more affirmative evidence as to the date that the scores were sent to the court, this study considers that the Opp.25, 27-31 and possibly also the Op.36-set were sent after 1794 to the Prussian court, perhaps over a close period of time, from which consistently two sets of parts were prepared. The works that date from the early-1790s were dispatched shortly after the date of composition to the Prussian court, where most likely only one set of parts was prepared. Of Boccherini’s works that were composed between 1787 and 1789 these

¹²² See also section ‘Title-Pages’ in this chapter.

are thought to have been dispatched not as a set, but individually, and possibly also at largely different period as reflected from the inconsistent preparation of one or two sets of parts from these works and the annotation in the manuscript parts of Op.42 No.3.

Before closing the discussion on the manuscript parts at the Staatsbibliothek zu Berlin it is useful to refer briefly to the performance annotations that are found in these. As mentioned, these appear consistently in the first-violoncello part and were probably intended for the king. Thouret observed such annotations – in the printed editions though of the string quintets – noting under his first entry of Boccherini's works in his catalogue, M 390: 'in the printed first-violoncello part of Boccherini's works we find many handwritten transcriptions of the C- in the Violin-clef, most likely for the convenience of King Friedrich Wilhelm II'.¹²³ Thouret, however, does not mention the annotations in the manuscript parts. Also Arnaldo Bonaventura observed certain annotations in the string quintets, suggesting that these annotations were in the king's hand; however, it is not clear from his account whether he refers to the annotations in the scores – which as mentioned are autograph – or in the manuscript parts.¹²⁴

The annotations found concern mostly fingerings, as well as markings for drawing attention to a particular passage, usually solo lines in a high register; we also

¹²³ Thouret, *Katalog*, 23.

¹²⁴ 'The Library of the former German emperor still possesses 18 Quartets and 30 Quintets of Boccherini in autograph manuscripts and with pure autograph annotations by Frederick.' (Arnaldo Bonaventura, *Boccherini* (Milano: Edizioni Fratelli Treves, 1931), 28) These numbers are incorrect, as the manuscript collection of the Königliche Hausbibliothek houses 51 scores of only the string quintets of Boccherini, not 30. In Thouret's catalogue these are all described as autographs.

find frequent reminders regarding clef-usage. The annotations appear to be in two hands: that of the king and another one, possibly of his instructor Jean-Louis Duport. The annotations in the king's hand are marked with terracotta crayon, whereas those in his instructor's, with red ink. Because the annotations in crayon are very thick it is difficult to distinguish types of handwriting; it may thus be that some are also in the second hand.¹²⁵ It is certain, however, from the nature of these annotations, that these were intended for the king and not a professional player.

That the annotations marked with ink could be in the hand of Jean-Louis Duport is surmised from the similarities of this handwriting with Duport's autograph letters in Paris.¹²⁶ For instance, in the *Allegro vivo* of String Quintet Op.25 No.2 (KHM 467, f.5v) there is a prominent annotation with red ink on the top middle of the page which reads: 'attention aux Changements des Clefs'.¹²⁷ The handwriting appears to be French and has also the characteristic line drawn at the end of the inscription, instead of the full stop, which is also used in Duport's autograph letters. Letters such as 't' and 'C', or the word 'des', are marked in the same manner in both sources.

Other annotations though that draw attention to the use of clefs in these manuscripts could be in the king's hand, as these are often marked in the thick crayon and are also in Italian, rather than French. We find for instance, in the same

¹²⁵ This is also supported from the fact that, occasionally, there also appear annotations in red crayon in the second-violoncello part for clef- and note-corrections. Although it cannot be excluded that the king might occasionally have played the second-violoncello part, it is more likely that these were marked by his instructor.

¹²⁶ See for instance F-Pn LA-Duport Jean-Louis-1.

¹²⁷ 'Attention to the clef changes'.

manuscript (f.6v), a correction referring to the use of clefs marked: *baso* before a passage that is incorrectly copied in the tenor clef. Other markings for clef-corrections or alerts include: *basse*, *violon*, *tenor(e)* and *en fa*.

Other performance annotations include a circular sign, which is used to signify passages that require particular attention, such as solo lines, passages with technical difficulties or frequent clef-changes. There are also several markings for note-corrections, but most importantly, annotations for note-names in passages in the tenor clef, which suggest more than any other markings that these were not marked by a professional player; these are in the same hand as the most annotations in crayon. In the remaining parts of the string quintets we occasionally find annotations that refer to corrections of pitch and accidentals; these are always marked in black pencil therefore most likely added by professional players.

Another significant category of annotations is fingerings. These match fingering-patterns used in Jean-Louis Duport's *Essai* (Example below). Occasionally, such fingerings are also marked in red ink and although it is not easy to compare the handwriting of these with the fingerings found in the 'Kafka' sketchbook mentioned earlier, there is a certain detectable similarity between the two types. The fingerings that are found in the manuscript parts are mostly fingering-patterns, which are meticulously marked on every recurring figure, such as in the example below from String Quintet Op.31 No.5 (KHM 508).

Example 8 Luigi Boccherini: String Quintet Op.31 No.5, 1780 (G 329). ii. *Allegro maestoso*, bars 27-30. Source: MS Copy (Parts); D-B KHM 508, ff.14v-15r.



The above fingerings reflect Duport's system of organising note-figures in single positions – similarly to the modern fingering system – avoiding thus unnecessary and excessive shifting between successive notes, shifts on the same finger, or extensions between the third and fourth finger.¹²⁸ The marking of the above fingering-pattern in all recurring figures further illustrates that these were intended for the king, for a professional player would not need to mark these recurrently, if at all.

¹²⁸ See Duport, 'Of the Position of the Hand' (*Essai*, 6-11).

1.2 The Manuscript Parts at the Bibliothèque-Musée de l'Opéra

The manuscript parts of Boccherini's string quintets which survive today at the Bibliothèque nationale de France, Département de la Musique, Bibliothèque-Musée de l'Opéra in Paris are thought to be the parts that Boccherini sent to the Parisian publisher and composer Ignace Pleyel (1757-1831) between 1796 and 1797.¹²⁹ These include only the manuscripts of Réserve 508 up to the Op.51 string quintets of 1795.¹³⁰ The relationship between Boccherini and Pleyel, as reflected through Boccherini's letters to him, has been well documented;¹³¹ it is therefore not considered necessary to refer to it extensively in this study. The manuscripts of Réserve 509, which include the string quintets with two violas composed in 1801 and 1802, were not sent to Pleyel, and therefore have ended in the collection of the Bibliothèque-Musée de l'Opéra through a different route.

The following table lists the manuscripts currently held at the Bibliothèque-Musée de l'Opéra. With the exception of Rés.508 (4, 5) Gérard's thematic catalogue as well as the catalogue of the Bibliothèque nationale de France, list these manuscripts as autographs. However, this does not seem to be the case. The table below distinguishes between autograph and non-autograph manuscripts; the

¹²⁹ Rasch, 'Luigi Boccherini', 104-107.

¹³⁰ Boccherini sent to Pleyel all his string quintets from the Op.25-set of 1778 to the Op.51 of 1795 (ibid. 104-107).

¹³¹ See for instance Rasch, 'Luigi Boccherini', 102-112; Rothschild, *Luigi Boccherini*, 65-72, 100-136, and Georges de Saint-Foix, 'La correspondance de Boccherini avec Ignace Pleyel', *Revue de musicologie*, 11/33 (1930), 1-6.

numbers in brackets refer to the copyist employed.¹³² A discussion concerning the authenticity of these manuscript parts will be made below:

Table 5 Manuscript Parts at the Bibliothèque-Musée de l’Opéra: Réserve 508 and 509

Date		Opera		Library Shelfnumber	Manuscript Type	
1779		Op.28	No.3	Rés.508 (24)	Autograph	
			No.5	Rés.508 (25)	Autograph	
1780		Op.30	No.1	Rés.508 (1)	MS Copy (2) ¹³³	
			No.3	Rés.508 (2)	MS Copy (2)	
			No.4	Rés.508 (3)	MS Copy (2)	
1780		Op.31	No.2	Rés.508 (5)	MS Copy (4):	
			No.5	Rés.508 (4)	MS Copy (3): Francesco Mencia	
1786 ¹³⁴		Mese di Maggio	Op.36	No.1	Rés.508 (6)	Autograph
		Mese di Giugno		No.2	Rés.508 (7)	Autograph ¹³⁵
	Mese di Luglio	No.3		Rés.508 (8)	Autograph	
	Mese di Agosto	No.4		Rés.508 (9)	Autograph	
	Mese di Settembre	No.5		Rés.508 (10)	Autograph ¹³⁶	
	Mese di Ottobre	No.6		Rés.508 (11)	Autograph ¹³⁷	
1788	Mese di Aprile	Op.40	No.2	Rés.508 (18)	MS Copy (2) / Autograph ¹³⁸	
	Mese di Luglio		No.3	Rés.508 (19)	Autograph	
	Mese di Settembre		No.4	Rés.508 (17)	Autograph	
1789	Mese di Novembre	Op.42	No.3	Rés.508 (12)	Autograph	
1790	Mese di Gennaio	Op.43	No.1	Rés.508 (14)	Autograph ¹³⁹	

¹³² See also Appendix 3.

¹³³ The viola part is in a different hand which shall be referred to in this study as that of Copyist No.5.

Also all subsequent replacement viola parts in Réserve 508 are in the same hand. It should be noted that this hand resembles the main handwriting of the manuscript collection at the Département de la Musique: Rés.F.1191 (see further discussion of this source later in this section).

¹³⁴ This set is marked 1784 in the Berlin autograph scores; apparently, Boccherini prepared two versions of these works: the first in 1784 and the second, with a different order of works, in 1786 (see Gérard, *Thematic Catalogue*, 376; see also this chapter, pp.82-83).

¹³⁵ The viola part is in the hand of Copyist No.5.

¹³⁶ The viola part is in the hand of Copyist No.5.

¹³⁷ The viola part is in the hand of Copyist No.5.

¹³⁸ The *Grave* and *Fandango* movements are in the hand of Copyist No.2, but the *Minuetto* and *Trio* are autograph.

¹³⁹ The viola part is in the hand of Copyist No.5.

	Mese di Febbraio		No.2	Rés.508 (13)	Autograph
1792	Mese di Luglio	Op.45	No.3	Rés.508 (26)	Autograph
1794	Mese di Luglio	Op.49	No.3	Rés.508 (28)	Autograph
1795	Mese di Febraro	Op.50	No.1	Rés.508 (21)	Autograph
	Mese di Aprile		No.2	Rés.508 (22)	Autograph
	Mese di Giugno		No.3	Rés.508 (15)	Autograph
	Mese di Agosto		No.4	Rés.508 (23)	Autograph
	Mese di Ottobre		No.5	Rés.508 (20)	Autograph
	Mese di Novembre		No.6	Rés.508 (16)	Autograph
	Mese di Marzo	Op.51	No.1	Rés.508 (27)	Autograph
1801		Op.60	No.1	Rés.509 (11)	MS Copy (4)
			No.2	Rés.509 (1)	Autograph
			No.3	Rés.509 (2)	Autograph
			No.4	lost	
			No.5	Rés.509 (3)	Autograph
			No.6	Rés.509 (4)	Autograph
1802		Op.62	No.1	Rés.509 (5)	Autograph
			No.2	Rés.509 (6)	Autograph
			No.3	Rés.509 (7)	Autograph
			No.4	Rés.509 (8)	Autograph
			No.5	Rés.509 (9)	Autograph
			No.6	Rés.509 (10)	Autograph

As can be seen from the above table, the library shelfnumbers do not correspond with the chronological order of the works. Although it is not known why the manuscripts acquired the present shelf-numbering order, it has been thought useful to sort these sources according to shelfnumber in the following table. The last column lists which of these works were published by Pleyel.

Table 6 Manuscript Parts at the Bibliothèque-Musée de l’Opéra Sorted by Shelfnumber

Date	Opera		Library Shelfnumber	Pleyel
1780	Op.30	No.1	Rés.508 (1)	not published
		No.3	Rés.508 (2)	not published
		No.4	Rés.508 (3)	not published
	Op.31	No.5	Rés.508 (4)	not published
		No.2	Rés.508 (5)	not published
1786	Op.36	No.1	Rés.508 (6)	not published
		No.2	Rés.508 (7)	not published
		No.3	Rés.508 (8)	not published
		No.4	Rés.508 (9)	not published
		No.5	Rés.508 (10)	not published
		No.6	Rés.508 (11)	not published
1789	Op.42	No.3	Rés.508 (12)	not published
1790	Op.43	No.2	Rés.508 (13)	not published
		No.1	Rés.508 (14)	not published
1795	Op.50	No.3	Rés.508 (15)	not published
		No.6	Rés.508 (16)	not published
1788	Op.40	No.4	Rés.508 (17)	not published
		No.2	Rés.508 (18)	not published
		No.3	Rés.508 (19)	not published
1795	Op.50	No.5	Rés.508 (20)	not published
		No.1	Rés.508 (21)	not published
		No.2	Rés.508 (22)	not published
		No.4	Rés.508 (23)	not published
1779	Op.28	No.3	Rés.508 (24)	not published
		No.5	Rés.508 (25)	not published
1792	Op.45	No.3	Rés.508 (26)	1813: Op.47 No.1 [Book 1]
1795	Op.51	No.1	Rés.508 (27)	1813: Op.47 No.6 [Book 2 No.3]
1794	Op.49	No.3	Rés.508 (28)	1813: Op.47 No.7 [Book 3 No.1]

Rudolf Rasch notes that the manuscripts published by Pleyel that do not survive today were most likely returned to Boccherini at some point, according to his request, and that only those that remained unpublished were kept by him.¹⁴⁰ An exception form the manuscripts Rés.508 (26-28) in the above table, which were published in 1813 after Boccherini’s death, and perhaps therefore were not returned to Boccherini or his relatives. Thus, from the sets in the above table of which only certain string quintets survive in odd numbers we can conclude that these were kept by Pleyel, perhaps intending to publish them at a later stage. Indeed, from the Op.28-

¹⁴⁰ Rasch, ‘Luigi Boccherini’, 106.

set for instance, Pleyel only published Nos.1, 2, 4 and 6 (now lost), whereas the surviving ones, which he did not publish, i.e. Nos.3 and 5, must have been kept for future publication.

Regarding the authenticity of these manuscript parts, it appears that manuscripts of Rés.508 (1, 2, 3, 4, 5, and 18) and Rés.509 (11) are in the hand of three distinct copyists. A few observations regarding each copyist are useful at this point:

The manuscript copies of Rés.508 (1, 2, 3 and 18) are all in the same hand, which shall be referred to in this study as that of Copyist No.2. The paper used for these manuscripts comes from distinct papermakers: Rés.508 (3 and 18) are from the same papermaker R. Romaní (Ramon Romaní) bearing the Type 1 watermark also found in the Berlin scores of the larger size. Rés.508 (1, and 2) however, although having the same paper quality, colour and size are from the paper maker Costas (the countermark reads: COSTAS).¹⁴¹

Because a number of these manuscripts use the same paper as that of Boccherini's autographs, in addition to the fact that there appear autograph annotations in these (see also discussion below), it is thought that this copyist belongs to Boccherini's immediate circle. However, preliminary studies of the watermarks of the manuscripts on Romaní paper indicate that these were prepared around 1788, which suggests that this copyist was not – at least at this time – in the service of the *infante*, as Copyist No.1 probably was.

¹⁴¹ For an account on the Costas family of papermakers see Valls i Subirà, *Paper and Watermarks*, vol.1, 261-262.

The appearance of these manuscripts shows care in the copying process as evident from the clear and calligraphic handwriting; this feature suggests a professional copyist, similarly to Copyist No.1. A characteristic feature of this copyist, which differs from Boccherini's, is that he marks clefs on every staff, unlike Boccherini who only marks clefs at the beginning of a movement and at clef changes. The example below illustrates the handwriting of Copyist No.2; the annotation 'Mese di Aprile' is in the hand of Boccherini.

Example 9 Title-Page of Quintettino Op.40 No.2, 1788 (G 341) in the Hand of Copyist No.2.

Source: Bibliothèque nationale de France, Département de la Musique, Bibliothèque-Musée de l'Opéra (F-Po thereafter), Rés.508 (18).



Apart from the manuscript parts in Réserve 508 the manuscript collection at the Département de la Musique: MS 16735 also contains a string-quintet set in the hand of this copyist, the Op.11-set of 1771;¹⁴² this will be discussed separately in the section concerning this manuscript collection. It should be noted though that from

¹⁴² MS 16735 (7) is also in the hand of this copyist.

this particular manuscript it becomes apparent that Boccherini had copies made from his earlier works in entire sets. It is therefore possible that Copyist No.2 had originally prepared copies of all the string quintets in the Op.31-set in the Bibliothèque-Musée de l'Opéra. This applies also for Copyist No.3 – thought to be Francesco Mencia (see discussion below) – whose parts of String Quintet Op.31 No.5 survive today [Rés.508 (4)]; most likely he originally also prepared parts of the remaining works in this set, although Rés.508 (5) of String Quintet Op.31 No.2 in the hand of Copyist No.4 may upset this rule; this source though has not been dated, and it is questionable whether it originates from the same or a later period (see discussion below).

Regarding the authority of the parts copied by Copyist No.2, it is important to note that these were overseen at some stage by Boccherini himself. This is apparent from the autograph annotations that appear in the title-pages of these manuscripts. In manuscripts Rés.508 (1, 2 and 3), Boccherini has marked the *opera* number of the top right of the page as follows: 'op.^a 1^a. | 1780.'

Rés.508 (18) though of String Quintet Op.40 No.2 presents a slightly different case from the remaining parts by this copyist. This manuscript is the only one found in all sources examined that is in both the hand of a copyist and that of Boccherini. Copyist No.2 has prepared the *Grave* and the *Fandango* movements, whereas Boccherini the *Minuetto. Allegro* and *Trio*. The Minuet and Trio are copied on the same bifolios as the *Grave* and *Fandango* movements, indicating that the Minuet and Trio were not added at a later date, but at a similar time to the previous movements.

Considering the previous discussion regarding the earlier composition of this work, this might serve as additional indication for this theory. Most likely

Boccherini decided to form this work out of previously composed movements, which he had copied by Copyist No.2, and the newly-composed (?) Minuet and Trio movements which he added himself. This is further indicated by the apparently subsequent autograph annotation: 'Mese di Aprile' on the title-page. Copyist No.2 most likely copied the two movements including the title-page as present in his exemplar, which most likely did not bear the date-inscription, a practice, as will be mentioned later in this chapter, that was adopted by Boccherini only in his works composed after 1786. This is probably also the reason why Boccherini had to mark the date inscription somewhat to the right of the page, instead of in the middle, as the copyist covered the entire page for the marking of the work-title. Preliminary studies of the watermarks of this manuscript, however, suggest that it actually dates from around 1788, as marked on the title-page by Boccherini. It is also interesting to note that this title-page, unlike all other title-pages of Boccherini's string quintets, does not include the instrumentation for this work. This could serve as additional indication that this work originated at an earlier date. Also, it is not known whether the date inscription 'Mese di Aprile' reflects the month that this work was copied, or whether it is a non-actual inscription. Finally, this manuscript also contains dynamic annotations by Boccherini, a further element though supporting the authority of this copy.

The parts of Rés.508 (4), the String Quintet Op.31 No.5 of 1780, are in the hand of Copyist No.3 thought to be Francesco Mencia, a copyist in the service of King Carlos III and King Carlos IV at the Royal Palace in Madrid.¹⁴³ This is

¹⁴³ David Wyn Jones, 'Austrian Symphonies in the Royal Palace, Madrid', *Music in Spain during the Eighteenth Century*, ed. Malcolm Boyd and Juan José Carreras (Cambridge: Cambridge University Press, 1998), 125-143, at p.127.

concluded from the resemblance of the handwriting of this manuscript with that of certain manuscripts originally belonging to the library of the Royal Palace.¹⁴⁴ Mencia (also found Francisco Mencía) appears to have been a member of the same fraternity as Boccherini, the *Real Hermandad de Criados de S.M.* (His Majesty's Royal Fraternity of Servants). Apparently, Boccherini joined the brotherhood in 1787 and Mencia in 1788.¹⁴⁵

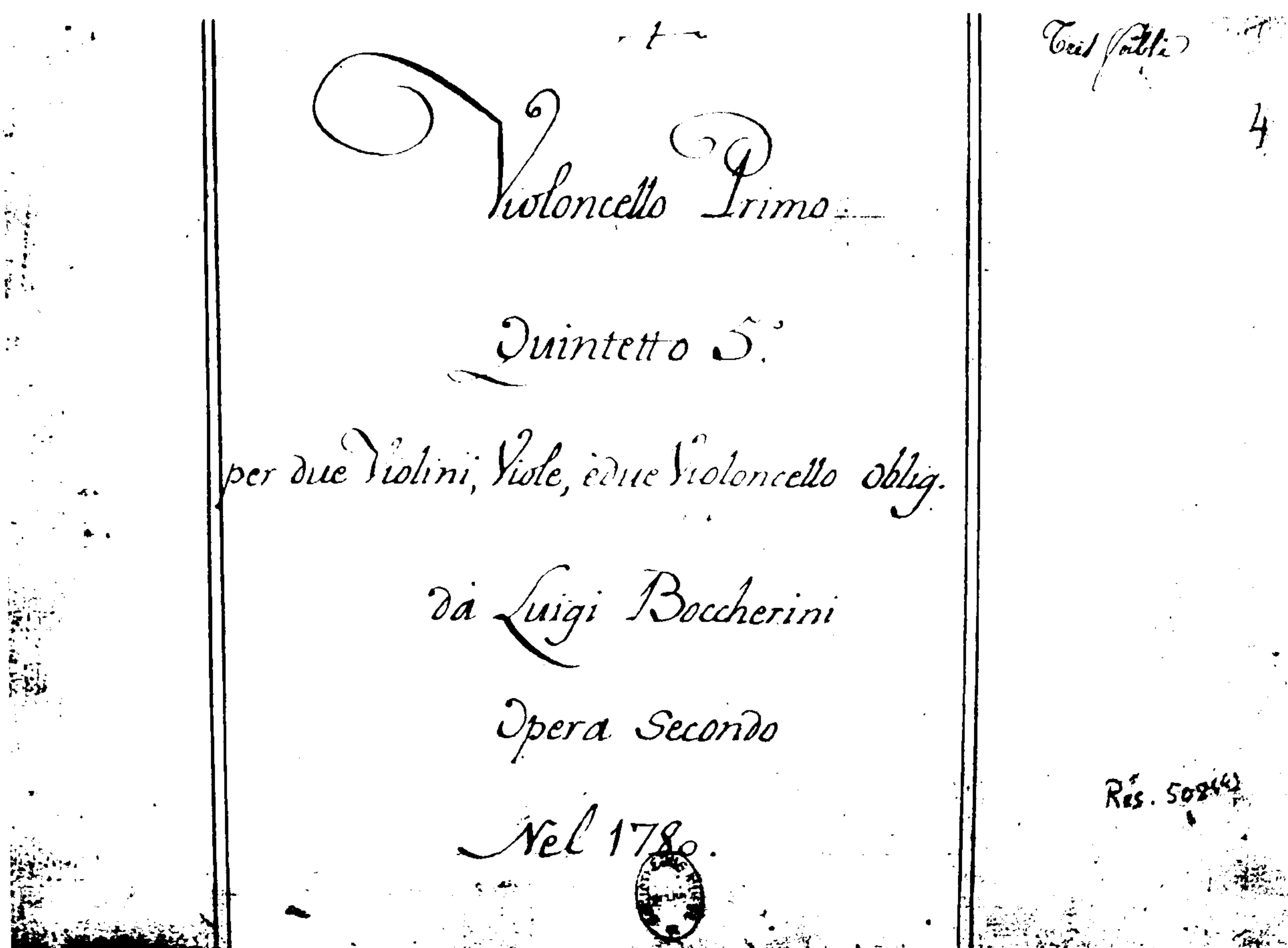
The paper used for this source is the common R. Romaní, also used by Boccherini and Copyists Nos.1 and 2, and is dated between 1787 and 1789. The colour of the paper is also the same as these manuscripts, i.e. cream-white. Of interest is the orthography on the title-page: 'due Violoncello' [*sic*] and 'Opera Secondo' [*sic*]. The example below illustrates the handwriting of this copyist:

¹⁴⁴ Examples reproduced in Jones, 'Austrian Symphonies', 130-133 and Stephen Carey Fisher, 'Haydn's Overtures and their Adaptations as Concert Orchestral Works', PhD diss. (University of Pennsylvania, 1985), 499, 501-502.

¹⁴⁵ Nicolás Morales, 'The Royal Chapel and Musical Networks: Festeria, Brotherhoods and Friendly Societies for Musicians', *The Royal Chapel in the Time of the Habsburgs*, ed. J.J. Carreras and B.G. García (Woodbridge: Boydell, 2005), 328-353, at p.334.

Example 10 Title-Page of String Quintet Op.31 No.5, 1780 (G 329) in the Hand of Francesco

Mencia (Copyist No.3). Source: F-Po Rés.508 (4).



Characteristic of this copyist, as observed by Jones, are the two parallel vertical lines enclosing the title-page.¹⁴⁶ The example below reproduces an example of his notation of the musical text:

Example 11 Luigi Boccherini: String Quintet Op.31 No.5, 1780 (G 329). iii. *Minuetto*, bars 1-20 in the hand of Francesco Mencia. Source: F-Po Rés.508 (4), Vc I Part.



Similarities that can be observed between the handwriting in this source and the ones at the Royal Palace are the notation of the bass clef, with the characteristic slanted

¹⁴⁶ Jones, 'Austrian Symphonies', 127.

line in the interior of the clef; the notation of crotchets, with the stem often extending from the middle of the note-head when marked downwards; the notation of sharps which are slightly slanted to the right; the notation of the number '4', as well as the notation of dynamic markings such as pianissimo (*po*) and forte (abbreviated: *fe*).

It should be noted that the handwriting of this manuscript resembles that of fascicles 3 and 9 of MS 16735, although it is not possible to confirm with certainty that they are in the same hand. These manuscripts also bear the characteristic framing of the title-page in vertical lines; however, their appearance is more calligraphic than the above source and therefore slightly different. This manuscript will be discussed in more detail later in this chapter.

As with the manuscript parts of Copyist No.2, the above source contains certain autograph annotations in the musical text. These are marked with ink, in the same colour though as the text. Autograph markings that are found include a *con smorfia* marking in the first-violin part in the *Allegro Maestoso*, and a *sforz.* marking in the following page. Also in the second-violin part there appear autograph dynamic annotations namely: *sforz.* and *rinf.* in the *Allegro Maestoso* movement. It seems therefore that Boccherini also oversaw these parts, as those of Copyist No.2. The additional markings, particularly the *con smorfia* one, would probably not have been present in the original exemplar. As they are unusual, it is unlikely that they would have been omitted by mistake by the copyist. It is more likely that Boccherini decided to add these after the preparation of the copy. The parts contain also bar numbers, marked with a pencil. These appear also in other parts of the string quintets at the Bibliothèque-Musée de l'Opéra; however, because they are marked with a thick pencil, which changes the appearance of the handwriting, it is difficult to determine whether they are autograph.

Rés.508 (5) of String Quintet Op.31 No.2 of 1780 has the inscription on the title-page in the hand of Fernando Boccherini (Boccherini's grandson): 'Á M^r. L. Picquot en reconocimiento al singular afecto, que | en sus escritos ha manifestado á Luís Boccherini. | Su nieto | Fernando Boccherini.'¹⁴⁷ It is thought though that only this inscription is in the hand of Fernando Boccherini, the musical text being in a different hand which shall be referred to in this study as that of Copyist No.4. The format of the manuscript is similar to the remaining sources in Réserve 508 (oblong, 22.4 x 32cm), although the paper used is much thicker; the only watermark found on this source is the letter 'M' at the lower middle of the page. The title-page is marked in a similar, but nevertheless distinctive, manner from those of Francesco Mencia, by framing the text with vertical lines.

The handwriting in this source has a calligraphic appearance and is widely spaced. The note-stems extend characteristically from the right side of the note-heads rather than the left when marked downwards. Also characteristic of this copyist is his marking of treble clefs, which are very curved. Performance markings on the other hand, are less precisely marked with a more loose handwriting. It is thought that this copyist also prepared the parts of Rés.509 (11), although possibly at a later date, due to the slight changes in the appearance of the handwriting. Thus, although Gérard's catalogue lists this source to be in the hand of Picquot,¹⁴⁸ it is thought that only the inscription on the title-page of Rés.509 (11) is in his hand, not the musical text. An example of this copyist's handwriting appears below:

¹⁴⁷ 'To Luis Picquot, in gratitude for the exceptional affection he has showed in his writings for Luigi Boccherini. His grandson, Fernando Boccherini.'

¹⁴⁸ Gérard, *Thematic Catalogue*, 440.

Example 12 Luigi Boccherini: String Quintet Op.31 No.2, 1780 (G 326). i. *Moderato*, bars 1-15 in the hand of Copyist No.4. Source: F-Po Rés.508 (5), Vln I Part.



Finally, it is useful to mention that some of the manuscript parts in Réserve 508 are incomplete: Rés.508 (26, 28) lack the second-violin part for which no replacement parts have been supplied. Other manuscripts, namely Rés.508 (1, 7, 10, 11, and 14), lack the viola part, for which, as mentioned, a replacement part has been provided in the hand of Copyist No.5.

As mentioned, the handwriting of this copyist resembles that of the manuscript collection of Boccherini's string quintets at the Département de la Musique, Rés.F.1191. Although these parts are thought to have been copied by Picquot,¹⁴⁹ it is worth considering them being in a distinct hand, possibly another French copyist. The reason for this assumption is the fact that this source contains parts in distinct hands, one of which matches that of Copyist B1 in Fisher's study from a Spanish establishment.¹⁵⁰ This copyist has copied the parts of String Quintet Op.43 No.2 of 1790 (G 353) on paper of a similar size and quality with that used for

¹⁴⁹ Gérard, *Thematic Catalogue*, 360-361.

¹⁵⁰ Fisher, 'Haydn's Overtures', 524-526.

the remaining works in this volume. This paper though is of different, bluish colour. Due to the thickness of the paper no watermark is distinguishable. In addition, the main handwriting of Rés.F.1191 resembles that of sources in the former collection of Pierre Baillot. Unfortunately, it has not been possible to focus extensively on these sources at the Département de la Musique for the present study; more detailed research is required concerning the hand characteristics of the scribes involved, as well as the dating and transmission-history of these sources.

Last, it is useful to make an observation regarding Réserve 509, containing Boccherini's string quintets with two violas Opp.60 and 62 of 1801 and 1802 respectively. As observed by Gérard, on the title-page of the first-violin part of String Quintet Op.60 No.6 appears the autograph inscription: '1781'.¹⁵¹ Since the entire set is thought to have been composed in 1801 – according also to Boccherini's thematic catalogue – this inscription is puzzling. Although it might seem as a scribal error it is thought that it actually indicates that these works originated at this particular date.

The alteration of the original composition date in Boccherini's works is not an uncommon practice, and has been observed, for instance, for the case of the Op.36 string-quintet set.¹⁵² This set survives in two autograph versions, the first in Berlin (KHM 509-514) dated: 'Opera seconda. 1784' and the second in Paris in autograph parts [Rés.508 (6-11)] dated: '1786'; the latter date is also the one marked in Boccherini's thematic catalogue, indicating that this was his final, or preferred,

¹⁵¹ Gérard, *Thematic Catalogue*, 396.

¹⁵² Ibid. 376.

composition date for this set. The two versions have a different order of works and apart from a few discrepancies in the musical text are otherwise identical.

Similarly, the observations regarding the earlier origin of Op.40 No.2, mentioned earlier, indicate that it was likewise possible for an earlier work, or movement, to be included in a later set.

The opposite practice, i.e. marking the original compositional date in parts prepared at a later date, for a new patron, can be illustrated from the title-page of the autograph parts in Paris of his String Quartets Op.33 [Rés.507 (2)]. The title-page reads: ‘Opera Prima 1781. | Sei Quartettini, | Per due violini, viola, e violoncello Obb.¹⁰ | Composti da Luigi Boccherini. | Professore di Musica all’attual servizio di S.M.C. | Compositor de Camera di S.M. Prussiana. | e Direttore del Concerto dell Eccellentis.^{ma} Signora Contessa di | Benavente, Duccessa di Osuna, di Gandia ac.ac.| Violino Primo’. On the title-page of the second-violin part Boccherini has marked these works as: ‘Opera 33’ according to his thematic catalogue. As observed by Gérard, Boccherini’s mentioning of his patrons the King of Prussia and the Countess-Duchess of Benavente-Osuna on the title-page indicates that these parts were prepared after 1786, for Boccherini was not in their service before this time, and certainly not in 1781.¹⁵³

Also Boccherini’s *Stabat Mater* (G 532) presents a similar case: this work is listed in Boccherini’s thematic catalogue as ‘Opera 61’ composed in 1800 and scored for three voices and strings. However, an autograph version of this work in the Library of Congress in Washington (M. 2103.3 B 65) scored for solo voice and

¹⁵³ Gérard, *Thematic Catalogue*, 232.

strings, is dated: '1781'.¹⁵⁴ In a manuscript copy of this work in Paris (F-Pn Réserve 2678), also dated in 1800, Boccherini has clearly marked the case with this work: 'Per ordine di S.A.R. il Signor Infante D.n Luigi, l'autore scrisse quest'opera in Arenas l'anno 1781. Ma per evitare la monotonia di una sola voce, per la quale fu scritto, e la troppa fatica a quest' unica parte cantate la ha ordinata per 3 voci, senza cambiar l'opera in niente'.¹⁵⁵

It is therefore thought that also the annotation '1781' in the double viola quintets might be such an example, and that the works, or at least that particular one, might have originated at this date. This view will be further addressed in the course of this study in connection to performance markings used in these works. Should however this be the case, it would indicate that these works were also originally scored for two violoncellos, as were originally the string quintets with double bass Op.39 mentioned earlier, for at this time Boccherini only composed string quintets for this particular scoring.

¹⁵⁴ Gérard, *Thematic Catalogue*, 611.

¹⁵⁵ 'The author composed this work in Arenas in 1781 for the orders of S.A.R. il Signor Infante D.n Luigi. But in order to avoid the monotony of a single voice, for which it was composed, and which was also very tiring for a single voice to sing, it has been ordered [altered] for three voices, without [otherwise] changing the work in anything.' (Quoted in Gérard, *Thematic Catalogue*, 611)

1.3 The Manuscript Collection MS 16735 at the Département de la Musique

In 1967 the Bibliothèque nationale de France acquired a manuscript volume – previously in the possession of the musicologist Georges de Saint-Foix¹⁵⁶ – that contains the first-violin parts of nine sets of Boccherini's earlier works: the Opp.10-13 and Opp.17-21 bound together in a single volume.¹⁵⁷ This manuscript volume was not available until 1971 and is therefore not listed in Gérard's catalogue nor Amsterdam's dissertation. This collection concerns a very important source, and for the string quintets in particular, as it contains the first-violin parts of the Opp.10, 11, 13, 18 and 20-sets for which it was previously thought that no eighteenth-century manuscript sources survived. Although the catalogue of the Bibliothèque nationale de France lists these parts as copies, the parts of the Opp.10, 13, 17,¹⁵⁸ 18 and 20-sets are all autograph, which further enhances the importance of this source. The remaining sets are copies, Opp.11 and 19¹⁵⁹ in the hand of Copyist No.2 and Opp.12 and 21 most likely, as Rés.508 (4), in the hand of Francesco Mencia.¹⁶⁰ A few characteristics regarding each set will be discussed below. Although these works are not complete, lacking the remaining four parts of these works, it is possible to study Boccherini's use of dynamic, articulation and other markings, which enables the

¹⁵⁶ Georges de Saint-Foix also published an enlarged edition of Louis Picquot's *Notice* of 1851:

Boccherini: notes et documents nouveau (Paris: R. Legouix, 1930).

¹⁵⁷ F-Pn MS- 16735 (1-9).

¹⁵⁸ These are the quintets for flute, two violins, viola and violoncello, composed in 1773 (G 419-424).

¹⁵⁹ These are the quintets for flute, two violins, viola and violoncello, composed in 1774 (G 425-430).

¹⁶⁰ These two sets are apparently transcriptions for string quintet of Boccherini's symphonies Opp.12 and 21, originally composed in 1771 and 1775 respectively, as also indicated in a handwritten-note inside this manuscript volume in a much later hand.

discussion of these for the present study over his entire string-quintet output, from the first Op.10-set of 1771 until the last Op.62 with two violas of 1802.

The format of the manuscript-volume is oblong with paper-dimensions of 20.6 x 30, although the size of the paper would originally have been slightly larger as it has been cut at the upper and bottom margins. The paper used is largely the same Romaní paper as that used for the majority of sources of these works. Preliminary studies of the paper-watermarks indicate that these parts originated after 1787 and possibly as late as the early 1790s. This is also supported by an examination of Boccherini's handwriting, which matches that of parts that were prepared between 1787-1789 in Réserve 508 [Rés.508 (17, 25)]. However, more research is required to corroborate this view and also to provide a more specific dating for these parts. What is perhaps important to note from this preliminary study is that these parts were not prepared close to their compositional date, i.e. 1771-1775, but at a significantly later date, after the termination of Boccherini's employment with the *infante* in 1785.

In addition to the common Romaní paper used for these manuscripts there are also two different paper-types used for the Opp.12 and 21-sets, as well as the Op.11-set, interestingly both in the hand of copyists. The paper of the Opp.12 and 21-sets is of an extreme high quality. The colour of the paper is light blue and the watermark is particularly clear and visible on the paper and resembles a third type belonging to the Romaní family.¹⁶¹ Perhaps this particular type was of their finest quality therefore different to the usual paper used for the majority of Boccherini's sources. The importance of these parts is also evident from their distinct calligraphic

¹⁶¹ This is No.779 in Valls i Subirà, *Paper and Watermarks*, vol.2, pl. 114; Valls i Subirà's exemplar is dated 1800; the watermark dimensions in MS 16735 (3, 9) are similar to this exemplar.

appearance: the musical text is marked with the greatest precision, with the note-stems and even dynamic markings marked so straight as if using a ruler. These facts point to the view of these parts being intended for the use of a very important patron, or occasion, rather than Boccherini's own use or for the purpose of publication. A possible recipient could be King Carlos III or King Carlos IV of Spain. Although, according to Boccherini's biographers, Boccherini was never employed at the Royal court in Madrid,¹⁶² he did receive after the death of the *infante* a very generous pension from King Carlos III, and later also King Carlos IV, of 12000 *reales* per annum until 1805.¹⁶³ Perhaps these parts were intended for use in the *Real Capilla* or for the king as a sign of Boccherini's gratitude to him. This might also explain them being prepared by the court copyist Francesco Mencía.

The Op.11-set bears a different countermark from the usual Romaní one, which reads: F CVARRO (most likely GUARRO), having a similar heart between the initial letter 'F' and the first letter of the surname, as the R. Romaní countermark. This paper comes from another well-known family of paper-makers the Guarros, the initial letter 'F' in the countermark probably standing for Francesc Guarro. Like the Romanís this family also came from the region of Capellades. According to Valls i

¹⁶² Jaime Tortella, 'Errors, Myths and Legends around Luigi Boccherini', *Boccherini online: Rivista di musicologia del Centro Studi 'Luigi Boccherini'*, 1 (2008),

<http://www.boccherinionline.it/annate/n1-2008/tortella-1.php>, 24pp, at p.11.

¹⁶³ See Germán Labrador, 'Luces y sombras de una biografía: Luigi Boccherini y la música en la corte de Carlos III y Carlos IV', *Boccherini Studies*, 1, ed. Christian Speck (Bologna: Ut Orpheus Edizioni, 2007), 3-29.

Subirà, the Guarro family supplied paper to the Spanish Royal Court of King Carlos III, further supporting the view that these parts were intended for the Royal court.¹⁶⁴

Also of importance in these two sets of parts are their title-inscriptions: the Op.12 reads: ‘Opera 12. 1771. Opera Grande. | Violino I^o | Quintetto I^o | A due Violini, Viola, e due | Violoncelli | Boccherini. | Opera II. 1782.’ and the Op.21: ‘Opera 21. 1783. Opera grande | Violin I. | Quintetto | I. | A due Violini, Viola e due Violoncelli | Boccherini.’ As the original works were composed as symphonies in 1771 and 1775 respectively it is thought that the inscriptions ‘Opera II. 1782’ in the Op.12-set and ‘1783’ in the Op.21-set, reflect the dates that these works were transcribed for string quintet. In the case of the Op.12-set the ‘Opera II’ is of particular importance as it illustrates that this transcription was actually included in Boccherini’s regular *opera* numbering as the second work of that year.

As mentioned, Boccherini had the practice of composing three works per year for his Spanish patron; however, as is indicated from his thematic catalogue, his productivity ceases abruptly after 1782 and resumes only in 1786. However, this title-page illustrates that Boccherini remained active as a composer during this period, at least with transcriptions of his works. These two sets then also point to the increasing importance that transcriptions occupied in Boccherini’s oeuvre, raising also the known transcriptions for string quintet by another 12 works – alongside the 12 transcriptions for string quintet with two violas (G 379-390) that Boccherini made from his piano quintets Opp.56 and 57. It is not known whether the Opp.17 and 19 in the manuscript volume, which are listed as flute quintets in his catalogue, would also

¹⁶⁴ Valls i Subirà, *Paper and Watermarks*, 72-74; for an account of the Guarro family see *ibid.* 72-74, 280-281. The countermark on MS 16735 (2) best matches No.497 in Valls i Subirà (*ibid.* vol.2, pl.74).

have been transcribed for string quintet with two violoncellos. The title-page of the first-violin part does not list the full scoring, as the Opp.12- and 21-sets do, merely marking: 'Violino Primo'. A comparison of the first-violin parts of these sources with those of the flute quintets known today might perhaps assist to determine this point.

What is perhaps also important to note for these parts, is that they are in extremely good condition, not showing any signs of wear or previous extensive use. Unfortunately, the cutting of the upper and bottom margins of these parts – most likely when these were bound together, as they are uniformly cut – has cut-off in places movement headings, tempo and other performance indications and also occasionally, at the bottom of the pages, dynamic markings.

What is particularly important to note for this volume is that the order of works in the Opp.10-, 11- and 13-sets is different from that listed in Gérard's thematic catalogue. For the Op.10-set the order is: 5, 4, 1, 2, 3 and 6; for the Op.11-set: 1, 2, 3, 6, 4 and 5,¹⁶⁵ and for the Op.13-set: 4, 5, 1, 2, 6 and 3. This order of works corresponds with that in 'Baillot's' thematic catalogue, which indicates that this was the preferred order of works that Boccherini chose for these sets, which further raises the authority of this catalogue.

The reason for the discrepancy in the order of works contained in these first three sets with Gérard's catalogue is probably due to the fact that Picquot's catalogue did not list incipits of Boccherini's published works but only of unpublished ones. Furthermore, it appears that Picquot's catalogue followed the order contained in printed editions of Boccherini's works, despite him having access

¹⁶⁵ This is the string quintet containing the famous 'Minuet'.

to Baillot's catalogue. This is evident from the notes he includes for each string-quintet set. For instance, for the Op.11 he notes: 'The fourth quintet, as also stated by Fétis, is of an absolute beauty. It is in this work that we find the famous quintet entitled *l'Uccelliera* (the aviary).'¹⁶⁶

Gérard's catalogue reflects the order of works of the early printed editions of these sets by G.B. Venier. Although publishers of Boccherini's works are known for creating confusion in the order of Boccherini's works, by assigning a different opus number from the composer's to a set, and also altering the order of the works included in a set – as is the case for instance with the editions of Ignace Pleyel and Janet et Cotellet – it is thought that the order-discrepancies of these sets with those in the early editions are not the result of the publisher's initiative, but most likely Boccherini himself altering the order of works. This can be surmised from the similar practice Boccherini employed with his Op.36-set. The first, 1784, version of these works in Berlin has a different order of works with the second, 1786, version in Paris, i.e.: 1, 3, 4, 6, 2 and 5. However, as mentioned, because the order in MS 16735 reflects the order in the 'Baillot' catalogue, it is thought that this was Boccherini's final and preferred order for these works; this study therefore uses this work-ordering when referring to these works rather than the one in Gérard's thematic catalogue.

Apart from the study of Boccherini's markings in his early works, this volume sheds light on his manner of marking opus numbers on the title-pages in his early works; these will be discussed below in the section: 'Title-Pages'.

¹⁶⁶ 'Le 4e quintetto, dit encore M. Fétis, est d'une beauté achevée. C'est dans cet oeuvre que se trouve le célèbre quintetto intitulé *l'Uccelliera* (la Voliere).' (Picquot, *Notice*, 117)

Finally, it is worth mentioning that the parts of certain of these works, particularly of the Op.20-set, present important differences in the musical text with the first-violin parts of these works as known today from early editions. Although this study does not deal with these in detail, it is worth briefly touching upon this matter. In the Op.20-set the first-violin part frequently takes over the material of the second-violin part in soloistic lines. This makes the first-violin part far more virtuosic in these sources than in the early printed editions. In the latter, soloistic material is very frequently shared between the two violins or other parts, creating an interesting texture and also facilitating to a certain extent performance, as the virtuosic material is not entrusted to a single part throughout a work. Bar-repeats are also frequently omitted in the manuscript sources. Also, the use of performance markings presents certain discrepancies with the early printed editions, which will be discussed in the following chapters. As no drafts or working copies survive of Boccherini's string quintets, these discrepancies can assist to a certain extent to the study of Boccherini's compositional thought and processes, and deserve thus special attention.

To summarise, the study of the manuscript sources in Paris reveals that all these sources were prepared after 1786; this refers in particular to the works listed in Boccherini's catalogue to have been composed before this date. Thus, with the exception of the manuscript scores of Opp.25, 27-31 that were sent to Berlin, which date from the early 1780s, all remaining sources of Boccherini's earlier works examined in this study were prepared after the termination of Boccherini's employment with the *infante*. Furthermore, the handwriting of these sources indicates that these were most likely prepared over a short time, possibly between 1786 and 1789/1790. It is not known why Boccherini embarked on such a project at

this particular period. A possible explanation would be that, following the death of his patron in 1785, he was in search for new employment; the preparation of these sources might have assisted for promoting his works to new patrons and publishers. Indeed, returning to Boccherini's letter from Breslau, of July 1788, these sources might have been prepared for taking with him on his journey in order to promote his works to publishers. Another explanation is that, as mentioned for the Opp.12 and 21, the works could have been prepared for use at a different court in Spain, possibly the *Real Capilla* of the Royal palace. This might also explain the preparation of parts of his earlier string quintets Opp.10, 11, 13, 18 and 20, which had been largely published in the 1770s and were thus most likely not intended for publication purposes. Last, the possibility that these parts were prepared for Boccherini's own use should not be excluded.

What does become apparent though from these sources – at least from those of Réserve 508 – is that although they were sent to Pleyel for publication, Boccherini did not specifically prepare them for him, but had them in his possession for a long time before his dealings with the Parisian publisher begun in 1796.

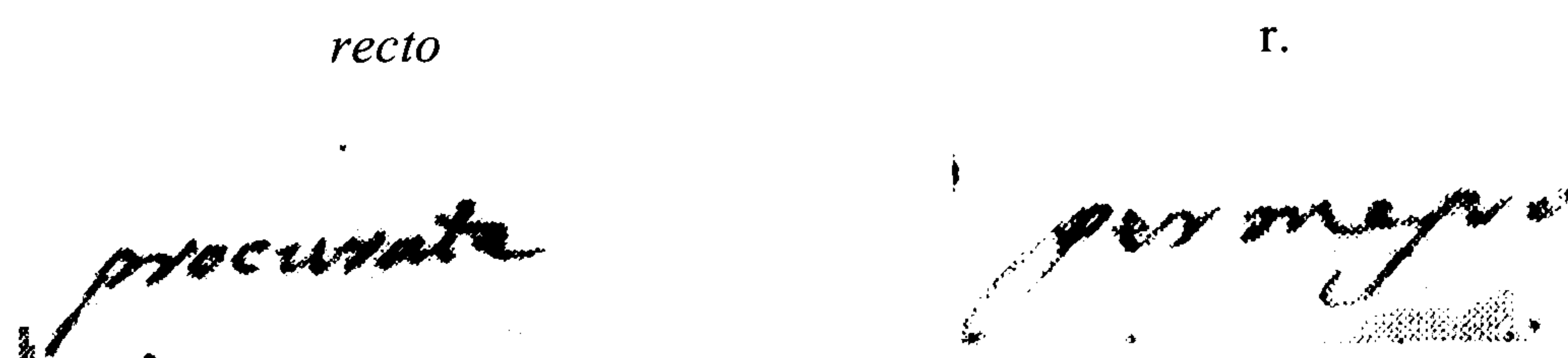
Before closing the discussion of the sources and the first part of this study it is useful to refer briefly to Boccherini's handwriting and a number of observations regarding title-inscriptions in the manuscript sources examined.

1.4 Boccherini's Handwriting

A few observations regarding Boccherini's handwriting are useful at this point, as they can provide us with additional information for the dating of his manuscripts, alongside paper-studies. We note, for instance, different types in his marking of certain letters during his life, which can assist us towards a closer dating of his manuscripts, particularly of works that were composed before the 1790s. Below appears a discussion of the letters 'p' and 'q', which are frequently used in title-pages and performance markings in the string quintets and are found to present notable discrepancies in notation during Boccherini's lifetime.

The letter 'p' is frequently employed in Boccherini's manuscripts because of its use in dynamic terms such as *piano* and *pianissimo*. From Boccherini's letter to his publisher Jean-Georges Sieber of 2 October 1800,¹⁶⁷ it appears that Boccherini had two distinct manners of marking this particular letter at this time, often employing both even within the same sentence. Below appear the different notational types for this letter in lowercase.

Example 13 Luigi Boccherini: Notation of Letter 'P'. Source: Autograph Letter to Publisher Jean-Georges Sieber, 2 October 1800; F-Pn W-614.¹⁶⁸



The above snippets illustrate two distinct types of marking the letter 'p', with the first one – which will be referred to as Type 1 – formed out of a single straight line and a curve, which forms the head of the letter, the curve starting a little lower from

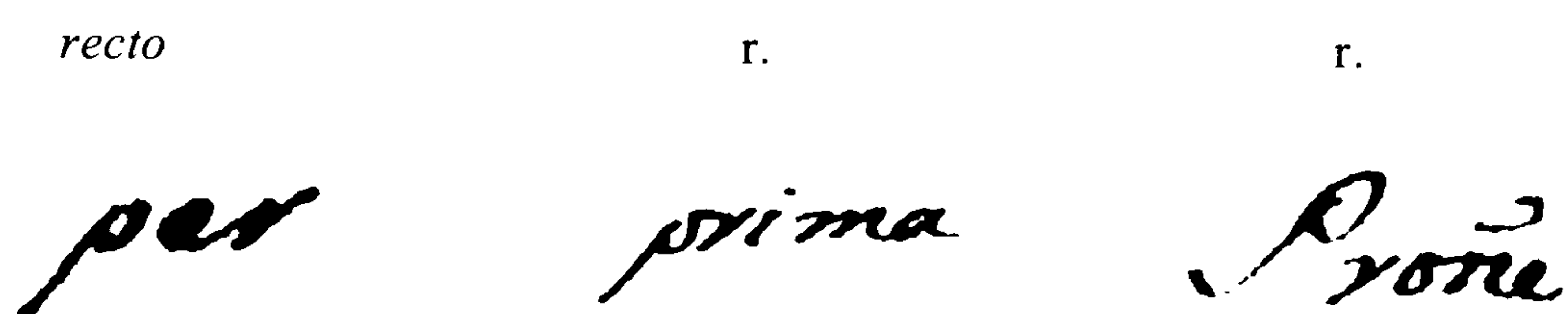
¹⁶⁷ Reproduced in Gérard, *Thematic Catalogue*, illustr.1.

¹⁶⁸ Ibid.

the stem of the letter. In the second snippet – Type 2 – the letter is formed in a more curved manner and in a single movement, starting from the bottom of the letters’ head, forming the head in a circle and going down into the stem of the letter – which is slightly curved in contrast to Type 1 – and coming up to the head of the letter, forming thus a loop.¹⁶⁹

When comparing Boccherini’s handwriting in earlier sources, such as his letter of 5 June 1781 to Andreoli, we find only the first type used:

Example 14 Luigi Boccherini: Letter ‘p’. Source: Autograph Letter to Carlo Emanuele Andreoli, 5 June 1781; D-B Mus. p. 1 Boccherini 1.¹⁷⁰



As can be seen from the above example, also the capital ‘p’ was marked in a similar manner to Type 1, out of a straight line with the stem of the letter sometimes curving at the end in a more calligraphic manner (the curve at the end of the stem is also found for the lowercase ‘p’ in earlier sources). As with the lowercase ‘p’, this type is also frequently used in later sources, for instance, in his autograph catalogue of

¹⁶⁹ For an overview of Boccherini’s handwriting see Marco D’Agostino, ‘Investigaciones preliminares sobre la escritura de Luigi Boccherini’, *Luigi Boccherini: estudios sobre fuentes, recepción e historiografía*, ed. Marco Mangani, Elisabeth Le Guin and Jaime Tortella Casares (Madrid: Biblioteca Regional de Madrid Jaquin Leguina, 2006), 68-75; D’Agostino does not make a distinction between the different notational types of the letter ‘p’; the examples he quotes are all of the first type.

¹⁷⁰ Quoted in Javier F. Romero Naranjo, ‘Una carta de Luigi Boccherini en el archivo de la Staatsbibliothek Preussische Kulturbesitz de Berlin’, *Luigi Boccherini: estudios sobre fuentes, recepción e historiografía*, ed. Marco Mangani, Elisabeth Le Guin and Jaime Tortella Casares (Madrid: Biblioteca Regional de Madrid Jaquin Leguina, 2006), 104-107, at p.104.

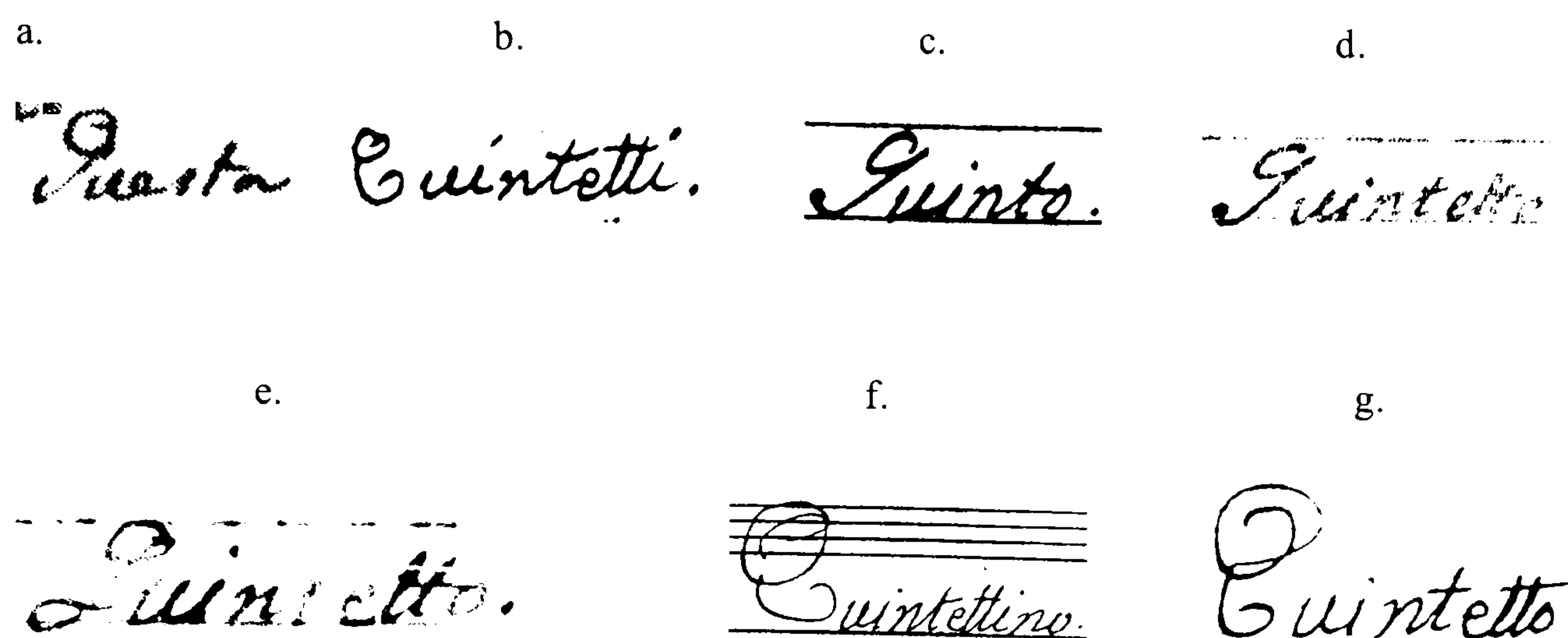
works sent to Pleyel of 1796, alongside the second notational type, which we find for instance in certain autograph title-pages of the string quintets of 1795 [Rés.508 (27)].

We may thus assume that Type 1 was perhaps a neater manner of marking this particular letter, and also, that it was perhaps used more in earlier sources. Although the sources of the string quintets examined are thought to date after the mid-1780s we find that certain works make exclusive use of the first notational type, such as the autograph parts of string quintets Op.28 Nos.3 and 5 in Paris [Rés.508 (24, 25)], whereas other sources of a similar period, such as the autograph parts in the manuscript volume MS 16735 of the earlier string quintets, also display the second type. It can thus be concluded that Type 1 was exclusively used in earlier autographs – at least up to the mid-1780s – where we also find dynamic terms such as *piano* marked in fuller versions, i.e. *pia.* and *piano.*, rather than *p.^o*, whereas Type 2 appears towards the mid-1780s and was used in conjunction with the first type until the end of Boccherini's life. Type 2 is thus mostly found in later sources, especially from the 1790s, when Boccherini seems to have used more often the more abbreviated forms of marking *piano* and *pianissimo*, i.e. *p.^o* and *p.^{mo}*. It appears, however, that the second notational type and perhaps also these abbreviated notations for dynamics were not an evolution in notation but a less careful or neat notational manner. Examples of Boccherini's notation of the letter 'p' in dynamic terms appear in Chapter 2, p.108.

Another difference in Boccherini's handwriting is found for his notation of the letter 'q'; the differences are more apparent though in his marking of the capital letter. It appears that Boccherini had two manners of marking this letter, the first with the stem drawn to the left of the letter (Type 1), and the second drawn to the right of the letter (Type 2). Although Boccherini is not entirely consistent with

this notation, there are more instances where the first type is found in earlier sources, whereas the second in later ones. The examples below illustrate the two different notational types:

Example 15 Luigi Boccherini: Notation of letter 'q'. Sources: a: Autograph letter to Jean-Georges Sieber, 1800; b: Autograph catalogue of 1796;¹⁷¹ c-g: Title-Pages of String Quintets Op.28 No.5, 1779; Op.39 No.1, 1787; Op.43 No.3, 1790; Op.50 No.1, 1795; Op.60 No.3, 1801.



In the above examples we find that towards the end of his life, Boccherini marked the letter 'q' in one movement (Example 15g) with the stem of the letter placed vertically to the letterhead and its end curving to the right side (Examples 15b and f). In contrast, in the title-pages of Opp.28 and 39 (Examples 15c and d) we find the stems of the letter in a slanted position to the letterhead and curved to the left; also the head of the letter is marked smaller.¹⁷² Example 15e illustrates perhaps an

¹⁷¹ British Library: Zweig 18.

¹⁷² An example that contradicts this view is the notation of this letter on the title-page of String Quintet Op.39 No.3 (KHM 521). In an earlier discussion concerning this source it has been argued that because of the annotations in this autograph regarding the use of clefs and the copyist's date inscription: 'copirt. v. schober. : 26. Aprill. 1787'[?] this source may have been among the first works

intermediate stage in notation, with the stem leaning to the left first and then finishing with a loop to the right. This notation is found in title-pages of the Opp.36, 40 and 43 quintets from 1786 until 1790. The example from the letter to Sieber of 1801 is problematic, as which we find the stem of the letter curved to the left as in the earlier examples, although the head of the letter is still rounder than in the earlier examples, matching the intermediate notation in Example 15f; we can therefore still link this example more to the later notation than the earlier.

It is thus possible to make a rough distinction towards a type that was used in the mid-1780s until approximately 1790, with the stem to the left and a smaller letterhead, and to a type used from the early 1790s until the end of his life with the stem drawn to the right and a bigger and rounder letterhead.

sent to the King of Prussia in 1787. However, the handwriting of this source, and that of the letter 'q; in particular, matches the later notational type, i.e. with the rounder letterhead and the stem slanted to the right. The remaining two sources of this set, KHM 517 (Example 15d) and KHM 518, employ the earlier notation for this letter in the title-pages. Also the Op.36-set of 1784 (KHM 509-514) employs both types of this letter on the title-pages. The dating of these sources would shed more light as to these notational discrepancies.

1.5 Title-Pages

The title-pages of the string quintets in Berlin and Paris present certain differences in the presentation and layout of the text from which it is possible to draw certain information regarding the date these manuscripts were prepared. As mentioned, during his employment with the *infante* up to 1785 Boccherini was bound to compose three sets of works per year for his patron; this was stated by Boccherini himself in his letter to Carlo Emanuele Andreoli of 22 September 1780. Most likely because of this consistency in his annual compositional output, Boccherini did not mark his works with an continuing opus number for each set, but with an opus number between 1 and 3 plus the year of composition, i.e. ‘Opera 1^a, 2^a, 3^a’. This notation is reflected in all manuscript scores in Berlin up to the Op.36-set of 1784,¹⁷³ with the *opera* number marked at the top-right and the year of composition next or below it. This notation is also found in the separate parts of the string quintets in Paris, up to the parts of the Op.30-set of 1780.

However, in the separate parts in Paris an additional autograph marking with the *opera* number according to Boccherini’s thematic catalogue is marked at the top-left on the first quintet of each set only. This is apparent from the title-page of String Quintets Opp.30 and 36 [Rés.508 (1 and 6)]. It is thought that this is a later addition, although it is not known exactly when it was added. The manuscript copy of Op.30 No.1 in particular indicates this, as the older *opera* numbering is preserved at the top-right of the title-page.¹⁷⁴ Rasch suggests that Boccherini assigned opus numbers to his works in 1796 when he was dealing with Pleyel for the publication of

¹⁷³ The Op.36-set, the only autograph set of these works, has a different appearance but still employing the old *opera* numbering system (see Example 2, p.25).

¹⁷⁴ See Appendix 1.

a large number of his works. Rasch draws this conclusion from the fact that the incomplete autograph thematic catalogue of Boccherini's works, which was part of the notarial act for the sale of his works to Pleyel the same year,¹⁷⁵ is the only of Boccherini's surviving autograph catalogues that bears through-numbered opus numbers for his works.¹⁷⁶ This theory seems plausible, as all scores that were sent to the Prussian King up to the last of 1795 do not bear such an *opera* numbering (those up to the Op.36-set, as mentioned, bear the older *opera* numbering and those composed after 1786 bear only the month and the year of composition). Thus the inscriptions 'Opera 30.' and 'Opera 36.' on Rés.508 (1 and 6) could have been added at a later stage when these works were being prepared for dispatch to Pleyel.

It is also thought that the parts of the Op.28 quintets, of which only Nos.3 and 5 survive in Paris, would have had such an *opera* numbering inscription added at the front page of the first work, and most likely all remaining quintets – and other works – sent to Pleyel. Unfortunately, the first quintet of a set often does not survive and also the string quintets composed after 1790 are found in heterogeneous sets, which means that this *opera* number could be in a different work, such as a string quartet, which have not been examined for this purpose. However, the title-page of String Quintet Op.43 No.2 indicates that this was a consistent practice with the works sent to Pleyel, as the inscription 'Opera 43.' is found at the top-left of the title-page.¹⁷⁷

¹⁷⁵ *Catalogo delle opere da me Luigi Boccherini ceduta in tutta proprietà al Sig^r. Ignacio Pleyel* (London: British Library, Zweig.18).

¹⁷⁶ Rasch, 'Luigi Boccherini', 69-70.

¹⁷⁷ According to 'Baillot's' catalogue this is the actual Op.43 No.1 of this set.

The manuscript parts of MS 16735 at the Bibliothèque nationale de France have a mixed appearance: it is thought that these sources had originally the old *opera* numbering, similarly to the scores in Berlin and the parts in Paris, marked at the top-middle. This marking, however, appears to have subsequently been erased and replaced by the later one (the through-numbered opus number on the top-left and the year of composition left at the top-middle); in addition, these parts bear the *opera* type (*grande, piccola*) at the top-right. Interestingly, many of these subsequent annotations are in a different hand, most likely that of Francesco Mencia. It is not known why this alteration took place or why it was performed by the copyist rather than the composer himself.

It should be noted, however, that although Boccherini did not mark continuous *opera* numbers in his autographs until 1796, he had applied such an *opera* numbering on his works (perhaps in his lost thematic catalogue), at least as early as 1780, as is apparent from his above-mentioned letter to Andreoli offering to Artaria his Opp.31 to 36 [*sic*]. As mentioned, Marco Mangani and Remigio Coli have pointed-out that although these opus numbers do not correspond with those in his thematic catalogue, they do match these if three works per year are added up to 1780.¹⁷⁸ Thus, Boccherini most likely revised his catalogue sometime after his negotiations with the firm of Artaria in the early 1780s and omitted works that he had composed prior to 1780 thereby altering the *opera* numbering. This is also apparent from certain discrepancies regarding the year of composition between title-pages of manuscript sources of the 1770s and his thematic catalogue.¹⁷⁹ Thus,

¹⁷⁸ Mangani and Coli, 'Osservazioni', 315-326.

¹⁷⁹ Ibid. 317-318.

Boccherini's Op.30 string-quintet set would have been his Op.36, which is the original number this work had when offered to Artaria in September 1780.¹⁸⁰

Such alterations of *opera* numbers in Boccherini's thematic catalogue, the breaking of the regular three-work-per-year output at certain years in this thematic catalogue and finally, the complete cessation of his productivity between the years 1782 and 1785, as appears from his thematic catalogue, point to a possible rearrangement of his works after this time, according also to Mangani and Coli, with the possibility of certain of the works that were composed during his service with the *infante* appearing as later works, possibly throughout Boccherini's remaining life.¹⁸¹ This view has been touched upon in this study regarding Boccherini's string quintets with two violas of 1801 and 1802, and is further investigated in relation to the use of performance markings in certain of these works. It has not been the purpose of this study, however, to reconstruct the compositional order of these works, nor has it been thought possible to assert in every case which works listed by the composer to have been composed after 1786 were actually composed at an earlier period. A full investigation of the stylistic features of these works might perhaps assist for this purpose.

Finally, it is worth noting a change in the overall appearance of the title-pages of works composed after 1786 – thus shortly after Boccherini's termination of employment with the Infante Don Luis. After this date title-pages begin to bear the month of composition at the top middle, thus 'Mese di Maggio. 1786.'. The first set that bears such a month-inscription is the Op.36-set of 1786 in Paris [Rés.508 (6-

¹⁸⁰ See Mangani and Coli, 'Osservazioni', 325.

¹⁸¹ Ibid. 321.

11)].¹⁸² Although in this set these month inscriptions are non-actual, as the set survives, as mentioned, in an earlier version dated 1784, this practice was employed in all subsequent string quintets both in scores and separate parts, up to the last string quintets with two violoncellos Op.51 of 1795. On the title-pages of the string quintets with two violas of 1801 and 1802 this appearance is altered with the *opera* number, according to Boccherini's thematic catalogue, appearing at the top middle and no month inscription, for instance 'Opera 62.'. It is not known to what extent these month inscriptions would reflect the actual month a work was composed or completed, particularly since, as mentioned, a number of these may not reflect the actual year they were composed, as with the 'Fandango' quintet, which most likely dates from the time of Boccherini's employment with the *infante*, despite it bearing the date: 'Mese di Aprile 1788'.

The discussion presented in this chapter regarding Boccherini's compositional habits, his notation, as well as the presentation of the sources, has provided a necessary background for the further discussion of the use of performance markings in Boccherini's string quintets (Chapters 2-5). Although in many cases it has not been possible to address in detail or resolve the numerous of questions that arise from the study of the sources – as for example the detailed dating of these,

¹⁸² The title-pages of the Op.36-set sent to the King of Prussia with the year of composition 1784, bear the older *opera* numbering system. The front cover bearing the full title reads at the bottom of the page: 'Opera Seconda, Anno 1784.' (see Example 2, p.25). The remaining works in this set have concise title-headings at the top left corner of the front page (see Example 90, p.223). The appearance of these title-pages resembles that of the Op.18 autograph scores in the possession of the Germaine de Rothschild family (the front page of the fifth quintet is reproduced in Gérard, *Thematic Catalogue*, illustration 2).

which would greatly assist in the discussion of his notation – it is thought that the following discussion will benefit from an awareness of such issues involved, but also serve as an additional means for investigating Boccherini's notational and compositional habits, alongside illustrating his importance to the scholarship of eighteenth-century performance practice.

Part 2

Dynamic, Articulation and Special-Effect Markings

Chapter 2 Dynamic and Accent Markings

Boccherini employed a rich variety of dynamic terms in the string quintets for the marking of both dynamic levels, as well as accents. For the marking of accents he did not use special signs – apart from slurs which could also indicate accentuation and are discussed in Chapter 3 (p.224); instead, he used the same terms as for absolute dynamic levels or a gradual dynamic increase. As will be illustrated, this is partly because of Boccherini's unified concept of a dynamic increase, which also included accentuation. However, for clarification purposes, dynamics and accentuation will be discussed separately in this chapter.

Although the frequent appearance of dynamic terms in the string quintets is partly the result of their multiple uses, i.e. to signify dynamic levels as well as accentuation, their use can still be characterised extensively, specifying in great detail: a dynamic level or accent; a specific dynamic succession within a phrase or single bar; dynamic balance. Likewise, the frequent use of accents – often even in individual parts – shows great attention to detail, and seems to have served various purposes in the string quintets.

The terms that appear to have had several functions in the string quintets, depending on the context, are given special mention in this chapter. Furthermore, special mention has been made to certain terms that appear to have had a synonymous use at times in the quintets. For the latter, a comparison of terms found in scores and corresponding separate parts, as well as the study of the evolution in

use of certain terms, has proven particularly useful to the understanding of such synonymous usages.

In terms of notation, only dynamic terms that are found in autographs are listed in respective tables in this chapter, in order to distinguish Boccherini's individual notational practices from that of eighteenth- and nineteenth-century scribes and publishers.

2.1 Terms Employed

As mentioned, dynamic markings in the string quintets appear with great frequency and are marked in great detail. For soft dynamics, Boccherini often used – in addition to common terms such as *piano*, *pianissimo* and *sotto voce* – expression terms with a more ambiguous meaning as to the dynamic level intended, such as *soave*, *dolce* and *dolcissimo*. Such terms were usually reserved for leading parts, containing a more expressive quality than *piano* and *pianissimo*. Dynamic markings are often accompanied by terms such as *assai* or *sempre*, specifying in more detail the dynamic level intended or its exact extent. *Piano* is also followed by expression markings such as: *smorfioso e pia.*,¹⁸³ *piano assai con espressione*, *piano dolce*, *piano amoroso*, *piano grazioso* and *pianis: con semplicità*, which specify not only the dynamic level, but also the character of the desired expression. *Piano* is often used in conjunction with terms specifying articulation, such as: *pia. e stacc.*, *stracin: pia*, *piano sciolte*. These terms and their relation to dynamics will be discussed in the following chapter on articulation.

¹⁸³ For a discussion and explanation of the term *smorfioso* see Chapter 5.

Unlike with his use of soft dynamics, Boccherini did not employ expression terms for strong dynamics, only using common terms such as *forte*, *fortissimo*, *mezza voce*, *mezzo forte* and *rinforzando*; however, expression terms such as *dolce*, mentioned previously, are found in situations where they seem to indicate a stronger dynamic level than *piano* or *pianissimo*. *Forte*, or other strong dynamic terms, are also less often used with most of the above mentioned articulation terms. This illustrates perhaps Boccherini's preoccupation with soft dynamics and their nuances, as has been observed by Amsterdam;¹⁸⁴ this subject will be addressed to a greater extent in the chapters on articulation and special effects.

Boccherini's vocabulary for the marking of a gradual increase in dynamic volume includes most importantly the terms *crescendo* and *rinforzando*, but also less expected terms, such as *sforzando* and *poco forte*, as well as their gradations *poco crescendo*, *poco rinforzando* etc.;¹⁸⁵ a distinction is made depending on the nature of the increase, as will be illustrated later in this chapter. Terms that are used for the marking of a gradual decrease in dynamic volume include: *calando*, *morendo*, *smorzando* and *mancando*, but interestingly, not the common *diminuendo* or *decrescendo*; Boccherini also does not use hairpins at all for the marking of a gradual dynamic increase/decrease.¹⁸⁶ This is interesting, as hairpins were already in use in

¹⁸⁴ Amsterdam, 'The String Quintets', 59-62.

¹⁸⁵ See Tables 7 and 8.

¹⁸⁶ Hairpins are also not used in the earlier editions of these works; they first appear in the nineteenth-century edition of the Parisian publishing firm Janet et Cotelie.

eighteenth-century repertoire from about the 1760s.¹⁸⁷ The function and distinction of these terms will be discussed in more detail later in this chapter.

2.2 **Notation and Meaning**

Before addressing the use of dynamic markings in the string quintets, it is useful to refer to Boccherini’s notation of these as present in the surviving autograph sources of the string quintets; these are listed in the following table together with the notation employed; markings used for a gradual increase/decrease in dynamic volume, as well as those signifying accentuation, are presented in more detail in subsequent separate tables (Tables 8 and 9).

Table 7 Dynamic Terms in the Autograph Sources of the String Quintets

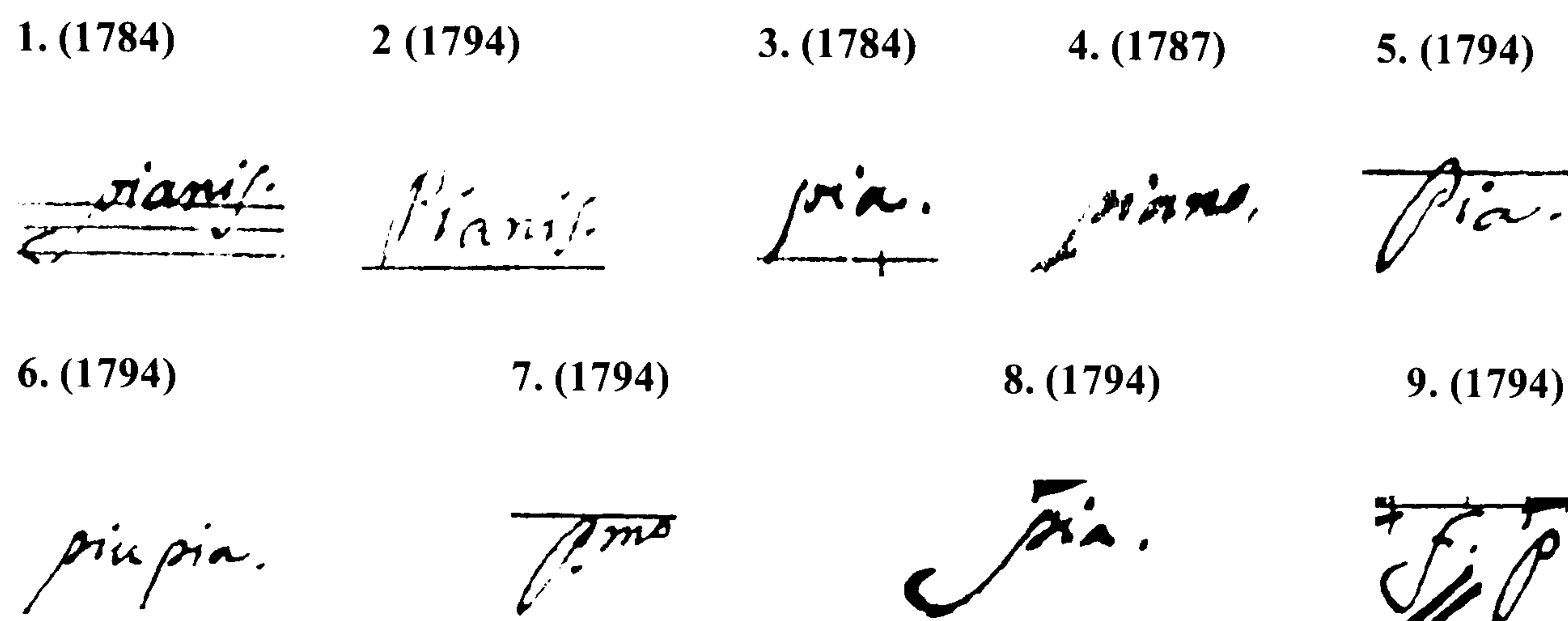
Absolute Dynamic level			
Soft Dynamics		Strong Dynamics	
Term	Notation	Term	Notation
<i>piano</i>	<i>piano.</i> , <i>piano</i> , <i>pia.</i> , <i>pia</i> , <i>p^o.</i> , <i>p.</i>	<i>forte</i>	<i>forte.</i> , <i>for.</i> , <i>f.</i>
<i>pianissimo</i>	<i>pianis.</i> , <i>p.^{mo}</i>	<i>fortissimo</i>	<i>fortis.</i> , <i>ff.^{mo}</i> , <i>ff.</i>
<i>sotto voce</i>	<i>sotto voce.</i>	<i>a mezza voce</i>	<i>a mezza voce.</i>
<i>dolce</i>	<i>dolce.</i> , <i>dol.</i>	<i>mezzo forte</i>	<i>mez. for.</i>
<i>dolcissimo</i>	<i>dolcis.</i>	<i>rinforzando</i>	<i>rinf.</i>
<i>soave</i>	<i>soave.</i>	<i>poco forte</i>	<i>poco for.</i>
<i>soave assai</i>	<i>soave assai.</i>	<i>poco rinforzando</i>	<i>poco rinf.</i>
<i>più piano</i>	<i>più pia.</i>	<i>sforzando</i>	<i>sforz.</i>

The abbreviated markings for *forte* and *piano*, i.e. *f.^o*, *p.^o* etc., are mostly found in later string quintets, or in manuscripts that were prepared after the mid-1780s, whereas the fuller notational types – although also present in later works – are mostly found in earlier sources; this is partly because of the calligraphic appearance of the

¹⁸⁷ Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (Oxford: Oxford University Press, 1999), 106.

latter, which was not as careful in the later works. The example below lists various notations for the letter ‘p’ used in dynamic markings:

Example 16 Luigi Boccherini: Letter ‘p’ in Autograph Dynamic Markings of the String Quintets.



Snippets Nos.1 and 3 are taken from the autograph score of String Quintet Op.36 No.3 of 1784 (KHM 510) and No.4 from the String Quintet Op.39 No.3 of 1787 (KHM 521); the remaining examples are taken from the String Quintet Op.49 No.3 of 1794 [Rés.508 (28)].

The above examples illustrate the difference in notation of letter ‘p’ as shown above, with the majority of marks in the later string quintet of 1794 employing Type 2,¹⁸⁸ as well as a more abbreviated notation for *piano* and *pianissimo*. However, as mentioned, Type 1 is also employed for instance in the *più piano* and *piano* markings of Examples 6 and 8. Also, the markings in the earlier string quintet of 1784 appear in a fuller form. Type 2, in comparison with Type 1, is less careful and less firmly marked, most likely showing elements of haste, whereas Type 1 is more calligraphic, particularly in examples where the stem of the letter is curved in the lower end. Although its use could point to an evolution in notation – as it is not found in earlier works – it is thought that it is actually a less careful notational type, which does not relate to aging; its use therefore in these works

¹⁸⁸ See discussion of Boccherini’s handwriting in Chapter 1.

reflects the care with which a copy was prepared, rather than a specific date. This can be seen for instance in the surviving autograph parts of his earlier quintets in MS 16735, which inconsistently employ either type, although they all originated at a similar period.

Boccherini's notation of other letters, such as letter 'f' for *forte*, does not show similar changes during his lifetime, although likewise with the notation of *p.^{mo}* and *p^o*, abbreviated forms for marking *forte* and *fortissimo* (Table 7) are increasingly found in later – less neatly copied – string quintets of the 1790s.

With regard to the synonymous use of certain dynamic terms, a few preliminary remarks can be made at this point: in soft dynamics, the term *sotto voce*, meaning 'with a low voice', can be used synonymously to *pianissimo*. Also, the terms *dolce* and *dolcissimo*, *soave* and *soave assai* seem to have had the same meaning as *piano* and *pianissimo*, but as mentioned, are reserved mostly for leading parts. *Dolce* is perhaps the only term found in situations where its use suggests a stronger dynamic level than *piano*, although not stronger than *mezzo forte*. *Più piano*, indicating a dynamic decrease from *piano* to a lesser dynamic, is mostly used as an absolute dynamic level, or rather, as an immediate decrease of dynamic volume, without involving a gradual decrease, as for instance *decrescendo*; it is often used as an echo effect in repeated material.

In the list of strong dynamics *mezzo forte* is synonymous to *mezza voce*. Both of these terms though are not frequently used in the string quintets, as are for instance the terms *poco forte*, *rinforzando* and *forte*. Boccherini seems to have used more frequently the terms *poco forte*, *rinforzando* or *crescendo* as intermediate levels within a dynamic frame, for instance from *piano* to *forte*, rather than the terms *mezzo forte* or *mezza voce*. *Mezzo forte* is often found in leading parts as an indication that

this part should stand out from the remaining accompanying ones, which are often marked with a softer dynamic mark. The terms *poco forte*, *poco rinforzando* and *poco crescendo* are finer gradations of the terms *forte*, *rinforzando*, *crescendo*, although as will be illustrated, the former could also have a distinct use from their equivalent subtler terms.

The terms with the most multiple and often ambiguous use of those mentioned above are *crescendo* and *rinforzando*, which are found in situations implying different kinds of dynamic increase. *Crescendo* for instance, is found in situations where the increase in dynamic is very brief, therefore almost resembling a terraced increase rather than a gradual as with a hairpin. It is most likely because of this fact that it is often found in conjunction with the term *poco forte*, used as a fixed dynamic level; this will be discussed in more detail later in this chapter.

Similarly, *sforzando* is found in situations where it implies a momentary increase in dynamic level, longer than an accent though, and could therefore be used synonymously to *rinforzando* and *crescendo*. The following table lists all the terms and combinations for marking a dynamic increase or decrease in the autographs of the string quintets.

Table 8 Dynamic Terms Indicating a Gradual Decrease/Increase in Dynamic Volume

Gradual Dynamic Decrease/Increase			
Dynamic Decrease		Dynamic Increase	
Term	Notation	Term	Notation
<i>calando</i>	<i>calando</i>	<i>poco crescendo</i>	<i>poco cresc.</i>
<i>mancando</i>	<i>mancando</i>	<i>poco rinforzando</i>	<i>poco rinf.</i>
<i>morendo</i>	<i>morendo</i>	<i>rinforzando</i>	<i>rinf.</i>
<i>smorzando</i>	<i>smorz.</i>	<i>poco forte</i>	<i>poco for.</i>
<i>più piano</i>	<i>più pia.</i>	<i>crescendo</i>	<i>cresc.</i>
<i>piano</i>	<i>pia., p., p.^o</i>	<i>crescendo a poco a poco</i>	<i>cresc. a poco a poco</i>
		<i>crescendo il forte</i>	<i>cresc. - - il - - for.</i>
		<i>crescendo a poco a poco - forte</i>	<i>cresc. a poco, a poco - - - for.</i>
		<i>crescendo a poco a poco il forte</i>	<i>cresc. a poco a poco il forte</i>
		<i>rinforzando a poco a poco</i>	<i>rinf. a poco a poco</i>
		<i>rinforzando - - - forte</i>	<i>rinf. - - - for</i>
		<i>rinforzando - crescendo - forte</i>	<i>rinf. - - cresc: - - for</i>
		<i>forte - più forte - fortissimo</i>	<i>forte - più for. - ff.mo</i>

Boccherini seems to have employed different practices for the marking of an increase in dynamic volume. A few remarks have already been made for the use of terms such as *crescendo*. There appears to have been a distinction between a gradual increase in dynamic volume, such as with a hairpin, and a terraced increase in volume, i.e. through successive stronger levels. For the latter, terms such as *poco forte*, which is used mainly for an absolute dynamic level are used, although only for a brief dynamic increase, which could last at the longest a couple of bars, and at the least only one or two beats; this term is thus not found to indicate a prolonged increase in volume.

The equivalent effect of the hairpin on the other hand, was marked with terms such as *crescendo a poco a poco* – even if this again encompassed only a couple of bars – and *rinforzando a poco a poco*, only the latter is mostly found in earlier string quintets up to the mid 1780s. It could be argued that a gradual increase in volume in the string quintets could also be indicated by successive dynamic levels, such as from *piano* to *poco forte* to *forte*; as will be illustrated though, it is thought

that such a notation did not signify the same effect as that of a hairpin, but intended the changes to be performed as marked, rather than a gradual increase from *piano* to *forte*.

The extent or length of the dynamic increase is thought to have altered the effect produced: the smaller the extent of the increase was, the more intense the effect became. As mentioned, the extent could in many cases cover only a few notes.

With regard to the terminology used for a gradual increase in volume, Boccherini seems to have employed the terms *rinforzando* and *crescendo* synonymously. (Both terms are discussed in detail below.) Whereas *crescendo* is today widely used for a gradual increase in dynamic volume, the term *rinforzando* is not as commonly employed. Moreover, contemporary accounts on *rinforzando* describe this term as having an ambiguous meaning (see below). It is therefore useful to make an extended account to its meaning and use in eighteenth- and early nineteenth-century theoretical sources, before discussing its meaning in Boccherini's string quintets.

2.3 Terms Signifying Dynamic Increase/Decrease

Rinforzando

Rinforzando (lit. ‘reinforced’) is described in contemporary musical dictionaries, such as *The New Harvard Dictionary of Music*, as ‘becoming stronger, i.e. louder, usually over a shorter span of time than is called for by crescendo; also (sometimes *sforzato*) a sudden accent on a single note, similar to *sforzando*’.¹⁸⁹ David Fallows writes for *rinforzando* in the *New Grove Dictionary* that:

It implies a more sudden increase in volume than *crescendo*, and is often applied only to a short phrase or group of notes. In the 18th century, and particularly in the work of the Mannheim composers, it was used for a very short *crescendo*; and occasionally it was applied to a single note demanding an accent less extreme than is required by *sforzando* or *sforzato*.¹⁹⁰

Regarding its use in eighteenth- and nineteenth-century literature Clive Brown summarises in his *Classical and Romantic Performing Practice 1750-1900* that ‘*rinforzando* was sometimes synonymous with “crescendo” sometimes designated an accent on a single note and seems sometimes to have indicated an emphatic style of performance for a phrase or passage’.¹⁹¹ Brown adds for *rinforzando* that ‘it may

¹⁸⁹ Don Michael Randel (ed.), ‘*Rinforzando*’, *The New Harvard Dictionary of Music* (London: The Belknap Press of Harvard University Press, 1986), 708.

¹⁹⁰ David Fallows, ‘*Rinforzando*’, *The New Grove Dictionary of Music and Musicians*, 21, 2nd edn., ed. Stanley Sadie (London: Macmillan, 2001), 427-428.

¹⁹¹ Brown, *Performing Practice 1750-1900*, 62.

have been used to indicate a more intense increase in volume than *crescendo* or *crescendo il forte*'.¹⁹²

In theoretical accounts close to Boccherini's time, *rinforzando* was often discussed as an accent and described synonymously to *sforzando* or *sforzato*, but indicating a less strong accent than the latter. Franz Joseph Fröhlich in his *Vollständige theoretisch-practische Musikschule* described *sforzando* as 'exploded, seize the note strongly' whereas *rinforzando* 'less'.¹⁹³ A few years before, August Eberhardt Müller in his *Klavier- und Fortepiano Schule* of 1804 stated that 'Rinforzando and sforzato are different less in the degree than in the kind of strength with which the note is delivered: the former signifies a gradual strengthening of one and the same note, the latter a sudden accentuation of it...'.¹⁹⁴ Around the same time J.H. Knecht in his *Allgemeiner musikalischer Katechismus* of 1803 described *rinforzando* as a strengthened, and strongly emphasised accent, whereas *sforzato* as decisively strengthened but only with a briefly lasting emphasis.¹⁹⁵

An account closer to Boccherini's time that makes reference both to its use as an accent, and, interestingly, also as a fixed dynamic level can be found in Johann Friedrich Reichardt's essay: *Ueber die Pflichten des Ripien-Violinisten* of 1776. Reichardt places *rinforzando* (he actually uses the term *rinforzato*) as a

¹⁹² Brown, *Performing Practice 1750-1900*, 87.

¹⁹³ Franz Joseph Fröhlich, *Vollständige theoretisch-practische Musikschule*, i (1810-11), 50; quoted in Brown, *Performing Practice 1750-1900*, 89.

¹⁹⁴ August Eberhardt Müller, *A. E. Müller's Klavier- und Fortepiano Schule*, (1804), 29; quoted in Brown, *Performing Practice 1750-1900*, 88.

¹⁹⁵ J.H. Knecht, *Knechts allgemeiner musikalischer Katechismus* (1803), 50; quoted in Brown, *Performing Practice 1750-1900*, 89.

dynamic level between *poco piano* and *poco forte*, which is less strong than *mezzo forte*.¹⁹⁶ Later in this essay he also refers to its use as an accent, remarking that ‘*rinforzato* (r.f.), should not signify anything other than a slight pressure, an accent on the note that it applies’.¹⁹⁷ The following example presents the dynamic scale from *piano* to *forte* according to Reichardt.

Example 17 J.F. Reichardt: *Ueber die Pflichten des Ripien-Violinisten* (1776), p.61.



The closest account for *rinforzando* to Boccherini’s time in a violoncello treatise, is found in Bernhard Romberg’s *A Complete Theoretical and Practical School for the Violoncello* of 1840. Romberg’s explanation for *rinforzando* is: ‘with additional tone’, whereas for *forzando*: ‘suddenly emphatic’, and for *sforzato*: ‘continually increasing in tone’.¹⁹⁸ Romberg’s explanation of *rinforzando* does not clarify its use well, but probably seems to indicate a dynamic level rather than an accent.

¹⁹⁶ Johann Friedrich Reichardt, *Ueber die Pflichten des Ripien-Violinisten* (Berlin and Leipzig, 1776), 60-61.

¹⁹⁷ Ibid. 67-68, fn i. Reichardt’s discussion of *rinforzato* as an accent occurs because of his discussion of two other terms, which apparently were confused with this one: ‘Mezzo forte is also expressed with *mezza voce* (m.v.), and *fatto voce* (f.v.). These markings are commonly confused with *rinforzato* (r.f.), although this widely does not signify anything other than a slight pressure an accent on the note that it applies’ (ibid.) (‘Das mezzo forte wird auch noch durch *mezza voce* (m.v) und *fatto voce* (f.v) ausgedrückt. Diese Zeichen werden gemeiniglich mit dem *rinforzato* (rf.) verwechselt, da dieses noch weiter nichts als einen kleinen Druck einen Accent auf der Note, wie es steht, andeuten soll.’)

¹⁹⁸ Bernhard Romberg, *A Complete Theoretical and Practical School for the Violoncello* (London: Boosey & Sons Foreign Musical Library, 1840), 96.

As can be seen from only a small number of theoretical sources, the use, or rather the uses, of *rinforzando* become rather perplexing, leading to its definition as cited in the opening of its discussion as a type of *crescendo*; an accent; and as Brown adds: an ‘emphatic style of performance’. Also in Boccherini’s works, *rinforzando* is described as having more than one usage: Elizabeth Le Guin notes that ‘[it is] an ambiguous direction which can mean a momentary *crescendo*, a longer swell, or an accent, the manner of its execution contingent upon what the other parts are doing’.¹⁹⁹ Le Guin’s description of *rinforzando* as ‘a (longer) swell’ is an interesting addition to the already large range of uses of this term. The use of *rinforzando* as a swell is perhaps what Müller defines as a ‘gradual strengthening of one and the same note’. It is thought that it is this progressive increase in dynamic volume that makes *rinforzando* resemble a swell (or a *messa di voce*).²⁰⁰ It should be noted, however, that *sforzando* is also found in the string quintets resembling a swell on a long note, which is at odds with its description in eighteenth- and nineteenth-century accounts as a sharp and brief-lasting accent.

That *rinforzando* can be compared to a swell – containing a gradual dynamic increase followed by a decrease in dynamic as the *messa di voce* – can be seen from accounts describing this effect: Francesco Geminiani (1680-1762) notes in his violin method for the ‘swelling and softening of the sound’ that ‘these two

¹⁹⁹ Elisabeth Le Guin, *Boccherini’s Body: An Essay in Carnal Musicology* (Berkeley: University of California Press, 2006), 71.

²⁰⁰ According *The New Harvard Dictionary of Music*, the *messa di voce* signified ‘a gradual crescendo and decrescendo on a sustained note’ (Randel (ed.), 488).

elements may be used after each other; they produce great beauty and variety in the melody, and employ'd alternately they are proper for any expression or measure'.²⁰¹

Also the authors of the Paris Conservatoire *Méthode de violoncelle* of c.1802 give the following definition for the swell: 'the swell is made by beginning piano, and forcing the sound by little and little of the stroke, whether pushing the bow or drawing it'. The authors do not mention the decrease in volume but indicate the swell with the following sign: <>.²⁰² Boccherini does not use this sign in the string quintets, but it is possible that he used *rinforzando* instead for the same effect, especially in those instances where *rinforzando* applied to a single – usually long – note and was followed by a *piano* marking (Example below).

To conclude this discussion, it seems that the diverse, and thus confusing, use of *rinforzando* has perhaps originated because of the distinction that is made – and was perhaps made also in the eighteenth-century – between an accent on a single note and a longer dynamic increase, i.e. a crescendo. As will be illustrated though in Boccherini's string quintets, the use of *rinforzando* becomes clearer if we do not consider its use as an accent or a swell to be essentially different from an increase in dynamic volume, the former only having a smaller duration. Also, regarding its synonymous use to a *crescendo* as described by Brown and Fallows, it might be perhaps useful to mention Reinhard Wiesend's account that for a long time during the eighteenth-century the Italian manner for marking *crescendo* was actually

²⁰¹ Francesco Geminiani, *A Treatise of Good Taste in the Art of Musick* (London, c.1749); facs. repr. (New York: Da Capo Press, 1969), 7.

²⁰² Baillot et al., *Méthode de violoncelle*, 28.

rinforzando (*rinfor.*).²⁰³ This can explain its frequent synonymous use with *crescendo* in the string quintets, as will be illustrated later in this discussion.

Finally, regarding its use as a dynamic level, it should be noted that although Reichardt places *rinforzando* between *poco piano* and *poco forte* (Example 17), in the string quintets it is often used synonymously with *poco forte*, or a stronger dynamic level, up to *forte*. Therefore, we can assume that for Boccherini this term produced a stronger effect than for Reichardt. A number of different situations with the use of *rinforzando* appear below:

Example 18 Luigi Boccherini: String Quintet Op.28 No.5, 1779 (G 311). ii: *Andante Lentarello*, bar 13. Source: MS Copy (Score); D-B KHM 481, p.21.

Andante Lentarello.

13

The musical score for Example 18 shows five staves for a string quintet. The tempo is 'Andante Lentarello'. The key signature has two sharps (F# and C#). The time signature is common time (C). The score starts at bar 13. The dynamics are as follows: Vln I has 'rinfor.'; Vln II has 'rinfor.' and 'pia'; Vla has 'poco for.' and 'pia'; Vc I has 'rinfor.' and 'pia'; Vc II has 'poco for.'.

²⁰³ Reinhard Wiesend, 'Zum Gebrauch des Crescendos in der italienischen Oper um 1750 (Baldassare Galuppi)', *Mannheim und Italien – Zur Vorgeschichte der Mannheimer. Bericht über das Mannheimer Kolloquium im März 1982. Beiträge zur mittelhheinischen Musikgeschichte*, 25, ed. Roland Würtz (Mainz: Schott, 1982), 150-161, at p.152.

The above example illustrates the use of *rinforzando* as a swell accent, particularly in the second-violin part, where the decrease in volume is explicitly marked by a *piano* marking in the third beat.²⁰⁴ Note the notation of this term as *rinfor.*; as mentioned, Boccherini consistently abbreviates this term as *rinf.* in his string quintets, although he is found in other, early, works to employ also the abbreviation *rinfor*. There is a single occasion where Boccherini marks *rinforzando* as *rinfor.* in the string quintets, in Res.508 (8). It appears though that he initially had written *for.*, which he subsequently changed to a *rinforzando* by adding the *rin*. before it, thereby resulting to the marking *rinfor*. *Rinfor.* is consistently used by Copyist No.1 in the scores that Boccherini dispatched to the Prussian King, which, as mentioned, might reflect Boccherini's earlier notation of this term.

Rinforzando is also found in situations where it is not followed by a decrease in dynamic, often leading to a stronger level such as *forte* or *fortissimo*, similar thus to a modern crescendo.

Apart from indicating a swell, *rinforzando* is also found in situations that require emphasis without necessarily a gradual increase in dynamic volume as well, matching Romberg's definition: 'with additional sound'.²⁰⁵ For example, the term is found at the beginning of solo lines, highlighting the solo voice and securing that it will be heard over the remaining parts (Example below). Brown also notes that this

²⁰⁴ The use of *rinforzando* as a swell in Boccherini's string quintets applies not only to a single note but also to a small group of notes, likewise followed by a decrease in dynamic volume. In the first instance it would be only a small gesture, whereas in the second an extended one.

²⁰⁵ Romberg, *School for the Violoncello*, 96. It seems though that the 'additional' sound should have a similar quality to its previous descriptions as a swell, i.e. with more weight rather than pressure.

term could signify ‘a forceful delivery of a group of notes, but not necessarily a progressive *crescendo* on those notes’.²⁰⁶

Example 19 Luigi Boccherini: String Quintet Op.36 No.3, 1784 (G 333). i. *Larghetto*, bars 9-12.

Source: Autograph Score; D-B KHM 510.

Larghetto.

The musical score for Example 19 consists of five staves: Vln I, Vln II, Vla, Vc I, and Vc II. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *Larghetto.* The score shows bars 9 to 12. Vln I and Vln II have a *ff.mo* marking in bar 9 and a *pia* marking in bar 10. Vla has a *ff.mo* marking in bar 9 and a *pia* marking in bar 10. Vc I has a *Solo* marking in bar 9, a *rinf.* marking in bar 10, and a *dol. rinf.* marking in bar 11. Vc II has a *ff.mo* marking in bar 9 and a *piano* marking in bar 10.

The *rinforzando* marking in bar nine in the solo line in the first-violoncello part is used as a dynamic level. In bar 11 *rinforzando* is probably used as a swell, in the manner described previously.

Also in the following example *rinforzando* is used as a dynamic indication according to Bernhard Romberg’s definition, i.e. ‘with additional sound’, in which case it is used for emphasis, but without necessarily a gradual increase in volume as well. The two bars are grouped together into a question-answer unit with *rinforzando* in the second bar giving a stronger and conclusive effect to the phrase.

²⁰⁶ Brown, *Performing Practice 1750-1900*, 90.

Example 20 Luigi Boccherini: *Quintettino dello Scacciapensiero* Op.36 No.6, 1784 (G 336). i.

Lento, e Amoroso - Allegro Giusto - Tempo di Prima. Tempo di prima: bars 1-2. Source:

Autograph Score; D-B KHM 512, p.7.



To summarise, *rinforzando* in Boccherini's string quintets is used as a swell both on single note (swell-accent) and a group of notes – in which case it is an extended swell, followed by a decrease in volume often explicitly marked in the score with *piano*. It is also used as a *crescendo*, leading to a stronger dynamic level such as *forte* or *fortissimo*. Finally, it is used as a fixed dynamic level, indicating emphasis – without the use of a gradual increase in dynamic – such as in solo lines with the application of additional weight rather than force on the marked notes. If we consider though, as mentioned earlier, Boccherini's practice for a gradual dynamic increase to include both a brief increase on a single or a small group of notes and a larger increase, its uses in the string quintets become actually only two: as an indication for a dynamic increase, and for an increased or emphatic execution, used in solo lines.

Crescendo

Although this term is widely used today and does not require any clarification as to its meaning or use, it is useful to note certain distinctions in its use in Boccherini's string quintets, which help to understand its synonymous use with terms that would not normally be used as synonyms of this term today.

There are certain similarities in the use of *crescendo* as a dynamic increase to *rinforzando*, which explain their frequent parallel use in different parts or their alternative use in repeated phrases or material. Both *crescendo* and *rinforzando* can be applied on a single as well as on a small group of notes. Although the former is not often found on a single note (instead, Boccherini uses the terms *poco forte*, *rinforzando* or *sforzando*) there are places where only a single note is marked *crescendo*, resembling thus a swell as described for *rinforzando*.

Also, when applied to a small group of notes *crescendo* seems to have a similar use to *rinforzando* as a 'longer swell', described by Le Guin.²⁰⁷ This is particularly the case when *crescendo* is followed by a soft dynamic marking. The only difference in the use of *crescendo* and *rinforzando* is that the former is not used as an absolute dynamic level as *rinforzando* is, for instance, in solo lines.

Crescendo is also frequently used together with *poco forte*. In this case, *crescendo* signifies an increase in dynamic level, but not necessarily a gradual one as with a hairpin; rather, it signifies a terraced increase in dynamic volume. This is particularly the case in places where the increase is very brief, marked only over a small number of notes. However, depending on the context, *crescendo* could also be used for a small number of notes in the manner of *rinforzando*, i.e. signifying an

²⁰⁷ Le Guin, *Boccherini's Body*, 71,

intense increase in dynamic volume. This is a notable use of *crescendo* in the string quintets, as – according to contemporary accounts discussed above – the latter appears to have been a distinct feature of *rinforzando*. It is therefore important to note that we often find *crescendo* used in situations suggesting such an effect in the string quintets. The example below presents a case of *crescendo* used as a brief and intense increase, as well as its synonymous use to *poco forte*.

Example 21 Luigi Boccherini: Quintettino Op.36 No.1, 1784 (G 331). ii. *Minuetto con moto*, bars 1-8. Source: Autograph Score; D-B KHM 509, p.9.



The increase in dynamic volume in the above example, before the cadence in bar eight, spans only three notes, and in the first-violin part only one. The use of *crescendo* and *poco forte* thus probably indicates a terraced increase in volume, which is also suggested by the cross-beat articulation in the lower four parts, separating the phrase in different levels. An exception to this is the first-violin part, which has a *crescendo* marking on a single note, and thus can perform a gradual increase within the note, resembling the use of *rinforzando* as a swell.

This simultaneous use of two apparently distinct terms in the above example resembles the simultaneous use of two other distinct terms: *poco forte* and *rinforzando* seen in Example 18. Although the situation in Example 18 is slightly different from the above, the two terms signifying an accent rather than a dynamic

increase, this suggests that all three terms *poco forte*, *crescendo* and *rinforzando* could be used to indicate a brief dynamic increase, with or without this involving a gradual increase as well. This is particularly interesting for *poco forte*, for although it is found to indicate an absolute dynamic level – essentially indicating a lesser level than *forte* – it can also be found over single long notes that could thus involve a gradual increase in volume similar to *crescendo* and *rinforzando*.²⁰⁸

Sforzando

A final term signifying a gradual increase in dynamic volume that is useful to address at this point is *sforzando* (lit. ‘forced, strained’). Although this term is more frequently used as an accent on a single note, and thus will be discussed in more detail later in this chapter, it is occasionally also found over more than one note, resembling the use of *rinforzando* as an intense increase in dynamic volume and also, as mentioned, that of *crescendo* (Example below).

²⁰⁸ See also separate discussion on *poco forte* below.

Example 22 Luigi Boccherini: String Quintet Op.28 No.5, 1779 (G 311). iii. *Trio*, bars 1-14. Source:
Autograph Parts; F-Po Rés.508 (25).

Trio

The musical score is presented in three systems, each containing five staves for the instruments: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello I (Vc I), and Violoncello II (Vc II). The key signature is one sharp (F#) and the time signature is 3/4. The first system (bars 1-6) begins with a *pianis.* dynamic. The second system (bars 7-10) features a *poco for. pia.* dynamic. The third system (bars 11-14) features a *sforz.* dynamic in bar 11, followed by *poco for.* in bar 12, *dol.* in bar 13, and *rinf.* in bar 14. The score includes various musical notations such as slurs, ties, and dynamic markings.

In the above example, *sforzando* in bar 11 requires an emphatic performance of all the notes grouped under a slur and is thus used as an intense increase in volume,

approaching the cadence in bar 12, in the same manner that *rinforzando* and *crescendo* often are. This is a slightly different use of this term, as it is more often used as an accent on a single note, rather than a group of notes. Also the beginning of the second part of this *Trio* is interesting, as three different terms are used for the same effect, signifying an increase in dynamic volume, perhaps also with an accentuation on the first note of the bar. Such synonymous use of terms in the string quintets will be discussed in detail later in this chapter.

The use of *sforzando* as illustrated above for an extended accent similar to *rinforzando* is not an exception in the string quintets: in String Quintet Op.13 No.5 (Gérard No.6) we find a similar use, even more extended than in the previous example. The extent of the *sforzando* effect is dictated by the length of the slur, which groups the notes in one figure, thereby indicating that the entire figure is to be played forcefully, not just the first note.²⁰⁹

Example 23 Luigi Boccherini: String Quintet Op.13 No.5, 1772 (G 282). i. *Andante Sostenuto*, bars 32-41. Source: Autograph Violin I Part; Bibliothèque nationale de France, Département de la Musique (F-Pn thereafter), MS 16735 (4), f.101v.



A distinction that can be made between the use of *rinforzando* and *sforzando* is the degree of the increase each signifies. As indicated also from theoretical accounts

²⁰⁹ See also the discussion in Chapter 4 on slurs and accentuation.

cited in the discussion on *rinforzando*, the former signifies a stronger accent than the latter. This seems also to have been the case in the string quintets, for *sforzando* is very often found together with *fortissimo* (Example below), whereas *rinforzando* is used together with *forte*.

Example 24 Luigi Boccherini: String Quintet Op.50 No.5 (G 374). i. *Allegretto*, bars 16-19. Source: Autograph Parts; F-Po Rés.508 (20).

Allegretto.

The above example illustrates not only the degree of volume indicated by *sforzando*, but also, more importantly, that *sforzando* had a similar use with *rinforzando*, i.e. that it could be applied on a single note (violoncello II part); a couple of notes (violoncello I part), or also a larger group of notes (violins). This brings us back to the observation made earlier on *rinforzando* that these terms had essentially one use: to indicate an increase in volume, which could be applied on a single note, i.e. as an accent, or a larger group of notes diminishing to a *piano* as with a swell, or leading to a *forte*, as with *crescendo*. For the latter remark, since *sforzando* indicates a very strong level, equal to *fortissimo* (this is the strongest dynamic level found in the string quintets) it is not surprising that it is not used with the same frequency and extent as *crescendo*, as it cannot lead to a stronger level.

Perhaps the only distinction to be made with *rinforzando* is its use in solo lines as an absolute dynamic level equal to *forte*. No such use is found for *sforzando*, although it is found following a *crescendo* to signify an absolute dynamic level similarly to *fortissimo*, indicating the dynamic climax of a phrase (Example below). Such strong dynamic levels though, i.e. *sforzando*, and *fortissimo*, are brief and not very frequent in the string quintets.

Example 25 Luigi Boccherini: String Quintet Op.49 No.2, 1794 (G 366). i. *Moderato assai*, bars 41-43. Source: Autograph Score; D-B KHM 548, p.6.



The example below cites the first-violoncello part from the Op.36 No.5 *Minuet*, which can serve to illustrate Boccherini's scale levels for a dynamic increase. *Poco forte*, *crescendo* and *sforzando* are used in a similar manner, i.e. as a momentary increase in volume, only each indicating a different level of dynamic increase. The result in this phrase is thus a terraced increase in dynamics, with *sforzando* at the highest step. We could also add *rinforzando* to this list, placing it at the same level as *crescendo*, as it is found in the second-violoncello part instead of this term in bar 16. The different degrees of a dynamic increase are thus: *poco forte*, *crescendo* / *rinforzando* (*forte*) and finally *sforzando* (*fortissimo*).

Example 26 Luigi Boccherini: Quintettino Op.36 No.5, 1784/6 (G 335). ii. *Minuetto*, bars 1-28.

Source: Autograph Parts; F-Po Rés.508 (10).

Minuetto.

The musical score for the Minuetto consists of five staves of music in bass clef, 3/4 time, and B-flat major. The first staff (bars 1-5) includes a trill (tr.) and dynamic markings *dol.* and *cresc.*. The second staff (bars 6-10) features a trill (tr.), a forte marking (*for.*), a repeat sign, and a piano marking (*pia.*). The third staff (bars 11-16) includes a wavy line, *poco for.*, *pia.*, *poco for.*, and *cresc.*. The fourth staff (bars 17-22) includes *sforz.* and *pia.*. The fifth staff (bars 23-28) includes trills (tr.), *cresc.*, and *for.*.

The practice of indicating a gradual increase in dynamic volume with successively louder dynamic levels was not uncommon at this time: Reichardt in his *Ueber die Pflichten des Ripien-Violinisten* in 1776 stated that if a composer desired a dynamic increase to occur at a specific place, he should mark the required dynamic level under the exact note it should occur²¹⁰ (the effect of such an increase would be a terraced one, however, without necessarily a very audible difference in dynamic volume between each level); otherwise, Reichardt noted, an increase could be

²¹⁰ ‘Will der Komponist es völlig genau ausgeübt haben [die grade der Stärke und Schwache], so thut er wohl, wenn er alle diese verschiedenen Grade hinschreibt, und just unter die Noten, wo sie angebracht werden sollen: wie in den ersten Beispielen’ [Example 17] (Reichardt, *Ueber die Pflichten*, 65-66).

marked with *crescendo* following the start of the increase, and the final dynamic level, for example *forte* or *fortissimo*.²¹¹

Returning to the discussion of the terminology used to signify a dynamic increase and decrease in Boccherini's works, it is evident from Table 8 that Boccherini adopted a great variety for the marking of an increase in volume. Although markings such as *cresc. a poco a poco* and *crescendo il forte* are essentially synonymous, it is nevertheless an interesting fact that he would have adopted such a large variety of terms for this effect. Also the terms *rinforzando a poco a poco*, *poco rinforzando* etc. are synonymous to *crescendo* and it is interesting to observe that these are mostly found in earlier string quintets. A more detailed discussion regarding this distinction will be made later in this chapter in the section on the evolution in the use of dynamic terms.

A distinction to be made between *crescendo/rinforzando* and *crescendo (a) poco a poco* in Boccherini's works, is that terms such as the latter were reserved for the marking of an increase in dynamic volume extending for several bars, whereas the former appeared usually for just one or two bars before a *forte* marking. Such terms thus can be seen as synonymous to a hairpin, signifying continuous increase in volume, without a change of level at a specific place or note.

²¹¹ 'Der Komponist bezeichnet dieses [die grade der Stärke und Schwache], indem er auf das piano das crescendo folgen lässt, und die Stelle, wo es bis zum forte gestiegen sehn soll, das forte hinschreibt: und so auch mit den übrigen Graden.' (Reichardt, *Ueber die Pflichten*, 62)

Calando, morendo, mancando, smorzando, più piano

Unlike with the marking of a gradual increase in dynamic volume, Boccherini does not appear to have adopted either the same variety of shade nor the same frequency in marking a gradual decrease in volume. The terms *decrescendo* and *diminuendo* as mentioned, are not used at all in the string quintets; instead, expression terms such as *calando* and *morendo* are employed (Table 8). Below follows an explanation together with a few examples of the use of these terms in the string quintets.

Calando (lit. ‘falling, decreasing’) is perhaps the most common term in these works, although it appears more often in the earlier string quintets of the 1770s. Musical definitions for *calando* also specify a slackening of the tempo involved, as well as a decrease of volume: ‘decreasing in loudness and often also in tempo’.²¹² Although there are instances in the string quintets where *calando*, or indeed any other term specifying a decrease in volume, could also involve a decrease in tempo, this rule cannot generally be applied in every situation that these terms are found. *Calando* and *morendo* for instance, are also found in situations where a decrease in tempo might not be appropriate (see examples below); also, *mancando* was probably merely used to indicate a *diminuendo* (see below).

Although these four terms seem to have shared a synonymous use, it is thought that there was a slight distinction in usage between them; this is both indicated from the definition of these terms – *calando* and *mancando* indicating lessening, whereas *morendo* and *smorzando* a more extreme diminishing (‘dying away’) – and also the situations in which they are used. *Morendo* and *smorzando* for instance, are more often used before a fermata at the end of a movement, and could

²¹² Randel (ed.), *The New Harvard*, 124; see also Brown, *Performing Practice 1750-1900*, 62.

therefore include a decrease in tempo;²¹³ *calando* and *mancando* on the other hand, are mostly found in the middle of a movement within a dynamic succession from *forte* to *piano*, specifying thus a diminuendo. A number of examples for the use of these terms are given below:

Example 27 Luigi Boccherini: String Quintet Op.25 No.4, 1778 (G 298). i. *Allegro*, bars 15-18.

Source: *Le Opere Complete di Luigi Boccherini*, Vol.6, ed. Pina Carmirelli (Roma: Istituto Italiano per la Storia della Musica, 1975); (*Opere Complete* thereafter)

In the above example from String Quintet Op.25 No.4 of 1778 a decrease in tempo could be employed from the marking *calando* onwards, since the phrase is leading to a fermata in bar 18; it is thought however, that *calando* simply denotes a decrease in tempo from the *forte* in bar 15 to the *piano* in bar 17. A slackening of the tempo is probably appropriate *before* the fermata in bar 18, specified also by the marking *a piacere* in the first-violoncello part; such uses of the fermata, i.e. for extensive pauses in the middle of a movement before a new phrase are common in the string quintets.

²¹³ It could also be argued that it is the fermata that denotes a decrease in tempo a few bars before it rather than the expression markings used.

Also in the following example *calando* is used to indicate a decrease in volume: following the *poco forte* marking in bar 41 the phrase leads to a peak in bar 44, which normally would be emphasised with an increase in volume; instead, Boccherini specifies a dynamic decrease.

Example 28 Luigi Boccherini: String Quintet Op.20 No.3 (G 291). i. *Adagio non tanto*, bars 41-46.

Source: Autograph Violin I Part; F-Pn MS 16735 (8).



It should be noted that the marking *calando* in the above example is marked with lighter ink, which could indicate that it was added subsequently, perhaps as a refined marking. *Calando* is also found in MS 16735 in the *Allegro assai* of Op.18 No.2, lacking in the *Opere Complete* edition. These examples could therefore indicate that this term was used as a more refined marking, indicating particular detail in expression than other more customary dynamic markings, such as *piano*, *forte*, *rinforzando* etc.

Such subtle markings show Boccherini's minute detail in tone-colour painting, and are perhaps also elements of his sensitive style (*sensibilité*). Features of the latter could also include the use of the fermata as a mid-movement pause, mentioned for Example 27, expressing reluctance; the abrupt decrease of dynamic volume in places, as if lacking strength to continue in the same strong volume (for instance opening bars of *Allegro* from Op.11 No.1); the frequent use of soft and thin sounds, produced also by his special treatment of texture (note for instance in Example 27 the unusual texture, with the first violoncello sounding above all parts, and the first violin below the viola). Such close-position instrument writing produces

a much thinner sound than an open one, with the instruments playing in their most resonant and stronger registers. The effect of such writing therefore produces a more introvert, discreet and sensitive sound.

Morendo ('dying away') is very often found towards the end of a movement – usually a slow movement that ends with a fermata. It is often combined with repeated notes in all parts marked also with a wavy line (*portato*),²¹⁴ and could thus also involve, as mentioned, a slackening of the tempo. From the example below we can see that *morendo* indicated an even softer dynamic level than *pianissimo*.

Also of interest in the example below is that Boccherini with his succession of dynamic markings has marked a total diminuendo, especially if we consider the use of the fermata in the eighteenth-century to denote, apart from the sustaining of the sound, also a decrease in volume until the notes 'dies entirely away'.²¹⁵

Example 29 Luigi Boccherini: String Quintet Op.60 No.5, 1801 (G 395). i. *Allegro con moto*, bars 114-118. Source: Autograph Parts (Vla I); F-Po Rés.509 (3).



However, *morendo* is also found in situations that would not normally indicate any slackening of the tempo involved, as in the example below, where it is found in the middle of a movement without a fermata following.

²¹⁴ See detailed discussion of this sign in Chapter 3.

²¹⁵ Leopold Mozart notes for the fermata in his treatise: 'Here must be noticed in particular that the tone of the instrument must be allowed to diminish and die entirely away before beginning to play again' (*Versuch einer gründlichen Violinschule* (Augsburg, 1756); trans. Editha Kocker as *A Treatise on the Fundamental Principles of Violin Playing*, 2nd edn. (Oxford: Oxford University Press, 1951; repr. 1985), 46); I wish to thank Professor David Wyn Jones for pointing-out this information.

Example 30 Luigi Boccherini: String Quintet Op.10 No.6, 1771 (G 270). i. *Pastorale*, bars 62-90.

Source: Autograph Violin I Part; F-Pn MS 16735 (1).

Pastorale.

In the above example *morendo* is thought to indicate a strong decrease in volume, an ‘expiring’ dynamic level, before the melody resumes in bar 72. This serves as a good example for Boccherini’s detail in dynamic markings in his earlier works. Note for instance the use of *forte* followed by *piano* in bars 74 and 76, which groups these bars in two-bar units and creates a gentle ‘swinging’ sense in the movement; this sense prevails in this movement, as seen also in the opening bars, likewise formed by two-bar units, and also in bars 81 and 83 with the *poco forte* and *piano* markings.

Smorzando (‘fading, dying away’) is used similarly to *morendo*, i.e.

before a fermata at the end of a movement, as for instance in the Op.10 No.2 (Gérard No.4) in the final bars of the opening *Adagio*; similarly, at the penultimate bar of the *Grave* in Op.20 No.1, only in the two violoncello parts though, the remaining parts being marked *pianissimo*. In such situations we also find the use of the wavy line,

which might also assist in the slackening of the tempo. The fact that *smorzando* similarly to *morendo* denoted a more extreme diminishing of sound can be seen from the following example where this term follows a *mancando* marking.

Example 31 Luigi Boccherini: String Quintet Op.13 No.1, 1772 (G 277). ii. *Larghetto con espressione*, bars 35-37. Source: *Opere Complete* Vol.3 (1972).

In the above example *mancando* follows an already soft dynamic setting (*piano* and *dolce*); however, the marking *smorzando* that follows in bar 37 indicates that the latter was considered to have an even softer effect than *mancando*.

Mancando ('lacking, lessening, diminishing'), is used by Boccherini himself in his notes to the *Ritirata* movement of Quintettino Op.30 No.6 (1780) as a synonym of *diminuendo*: 'the *crescendo* and *mancando* must be strictly kept as notated'.²¹⁶ It is also found though used similarly to *morendo*, at the end of a movement, for instance in the Op.62 No.5.

It should be noted that, as with *calando*, terms specifying a dynamic decrease are more frequent in Boccherini's earlier works of the 1770s, and are only

²¹⁶ For a full citation of Boccherini's instructions for this movement see p.247. Boccherini's notes for this movement are only found in source Rés.F.1191, and are not found in the non-autograph score of this work in Berlin (KHM 498).

occasionally used in later quintets, such as in the Op.46 No.4 of 1793, the Op.49 No.4 of 1794²¹⁷ and the Op.60 No.5 of 1801. For the last quintet in particular, this might serve as an indication that it actually originated at an earlier date than marked by the composer. The use of such terms in the middle of a movement, before a new phrase, exemplifies another element of detail in the string quintets, and the importance of dynamic markings and dynamic contrast for phrasing and expression in these works.

Più piano is also used for a dynamic decrease, however, only after a *piano*, leading to a *pianissimo*. Also, *più piano* specifies a terraced decrease, rather than a gradual one such as *mancando*, except perhaps when used in a succession: *piano* - - *più piano* - - *pianissimo*, similarly to *rinforzando* - - - *forte*.²¹⁸ Unlike with the terms *calando*, *morendo* etc. it is found with an increasing frequency in the late string quintets of the 1790s. Another difference between *più piano* and the term *calando* is that the latter is found between the terms *forte* and *piano* thus involving a greater dynamic decrease than *più piano*.

²¹⁷ Found in the Janet et Cotellet edition: String Quintets Nos.41 and 45 respectively.

²¹⁸ See Table 8.

2.4 Terms Signifying Accentuation

The previous section of this chapter has illustrated that Boccherini's synonymous use of dynamic terms derives from the fact that accents and dynamic nuances do not stand apart as something essentially different, the former indicating a brief dynamic increase, the latter an extended one. However, a distinction between dynamic levels and accents is useful to illustrate the difference in function that these had in the string quintets.

As Amsterdam has noted for dynamics in Boccherini's string quintets, they seem to have used 'to underline rather than dramatise';²¹⁹ this seems to be particularly the case with his use of accents. These are often used to 'underline' important notes such as syncopations or expressive notes; indicate regular metrical accentuation or a change of it; create contrast or to indicate phrasing. We often find particular attention and detail given to accentuation in the Minuet movements, which will be discussed in more detail later in this section. Also of importance is perhaps Boccherini's practice to mark a non-accent, i.e. to warn against unwanted accentuation in places where this might otherwise have been employed, for instance, on a note that is preceded by a large leap, or the first note of a bar; this is primarily achieved by marking such notes *piano* (usually in the abbreviated form: *p.*). *Piano* in such instances is thus not used with a dynamic effect, i.e. does indicate a decrease in volume to a *piano* level, but merely indicates that the note should not be accented.

Depending on the context, accents can involve a greater or smaller emphasis on the note they apply – potentially thereby also affecting its length – and can have a dynamic, or non-dynamic quality. As mentioned, the terminology

²¹⁹ Amsterdam, 'The String Quintets', 59.

Boccherini uses to mark accents includes common terms with those used for dynamic levels (Table 9). Slurs can also be used to indicate accentuation and also the extent of an accent, and are often used in conjunction with dynamic terms; their use will be discussed in more detail in the following chapter. As with the terms used for a fixed dynamic level, certain terms signifying accent are also used synonymously, such as *sforzando* and *rinforzando*; these aspects will be addressed separately below. The following table lists the terms used to mark accentuation in the string quintets:

Table 9 Terms Signifying Accentuation in the String Quintets

Accents	
Term	Notation
<i>poco rinforzando</i>	<i>poco rinf.</i>
<i>rinforzando</i>	<i>rinf.</i>
<i>poco forte</i>	<i>poco for.</i>
<i>forte</i>	<i>f.</i>
<i>fortissimo</i>	<i>ff.</i> , <i>ff.^{mo}</i>
<i>sforzando</i>	<i>sforz.</i>

Forte

As mentioned, Boccherini does not employ signs for accents in his string quintets, therefore the term *forte* appears to have been used both as an indication for a fixed dynamic level and for accentuation. When used as an accent, Boccherini seems to have notated this term in the abbreviated form: *f.*, whereas when used as a fixed dynamic level he more often seems to have marked it in its full or fuller forms, i.e. *forte* and *for.* This does not mean that where marked *f. forte* always indicated accentuation; often when used as a dynamic level in successive bars, it first appears *for.* or *forte* and subsequently in the abbreviated form *f.*

The two examples below from non-autograph manuscript scores illustrate the use of *forte* as an accent. In the first, *forte* is used as a strong metric accent and

could also involve a slight lengthening of the first note. The use of the *piano* markings is different in the two examples: in the first one it indicates a decrease in volume but in the second it most likely indicates a non-accent on the second note. Since the second note is a longer one and is preceded by a leap, the marking *piano* helps to clarify that it should not be accented. Therefore, also the *forte* marking on the first bar does not have the same dynamic quality as in the previous example, but is used more as a guide as to which note should be accented.

Example 32 Luigi Boccherini: String Quintet Op.31 No.2, 1780 (G 326). i. *Moderato*, bar 9. Source: MS Copy (Score); D-B KHM 502, p.3.

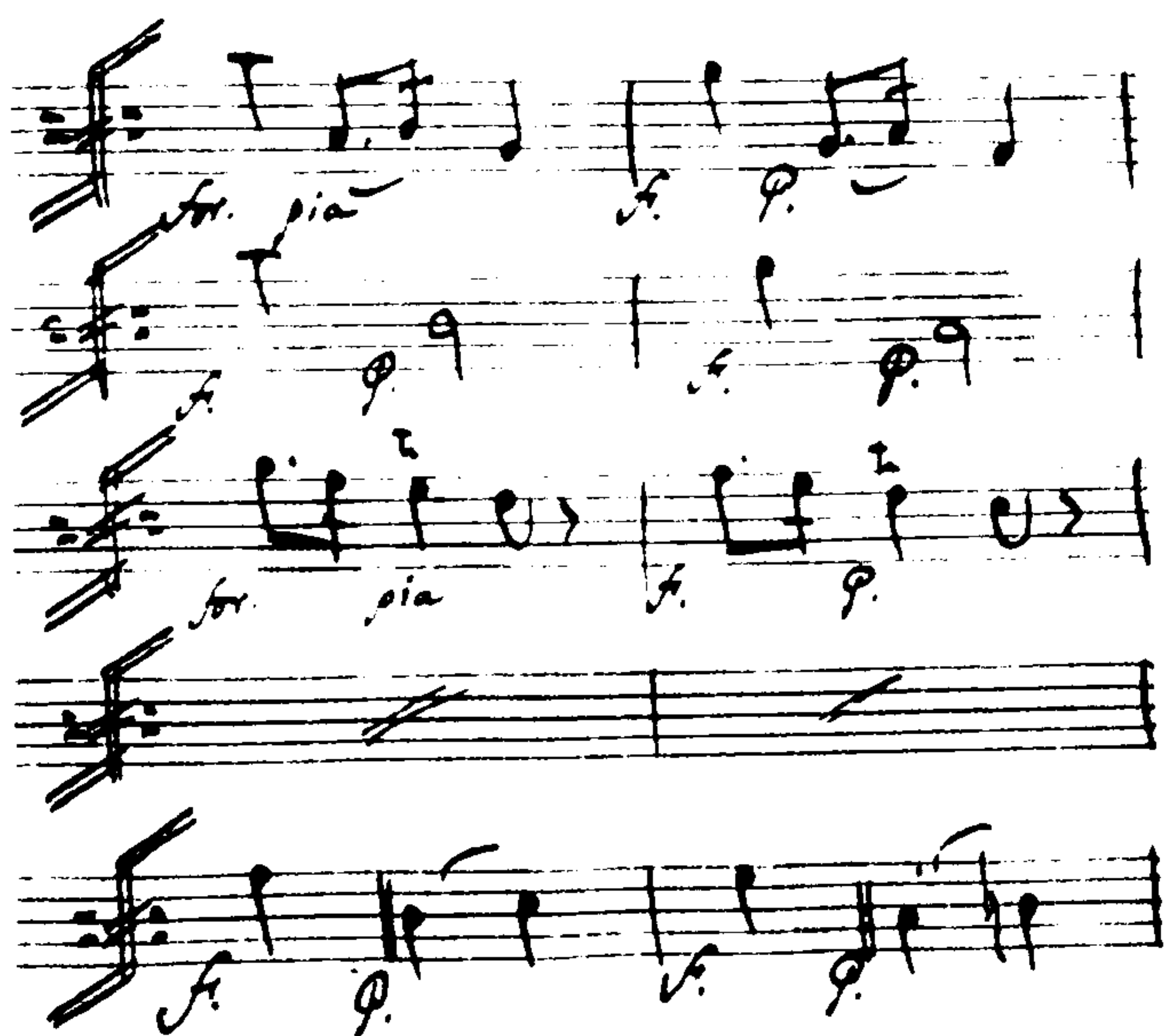


The above example clearly illustrates the use of *forte* as an accent in the first-violin and second-violoncello parts, by marking *piano* the second quaver of the bar immediately following the *forte* marking. Also the fact that the second-violin and viola parts are marked *dolce*, lacking the first strong note, suggests that the dynamic should drop immediately after the first note has been struck. The *forte* marked in the first-violoncello part, however, is probably a fixed dynamic indication because the part has a continuing solo line from the previous bars, and also because the marking only appears at the beginning of the bar.

Also in the example below, *forte* is used as an accent but also in order to reinforce that the first beat should be accented. This marking also indicates that the first beat should receive its full length, for without these markings one might be inclined to play the first crotchet somewhat shorter and lengthen the second beat which is separated by a large leap from the previous note; also in the second-violin part one might be inclined to accent the second beat because of the syncopation. This *forte* accent has therefore a less strong dynamic effect than that of the previous example.²²⁰

Example 33 Luigi Boccherini: String Quintet Op.31 No.5, 1780 (G 329). iii. *Minuetto*, bars 9-10.

Source: MS Copy (Score); D-B KHM 505, p.19.



In the following example, the marking *forte* in the viola and first-violoncello parts suggests an accent, but not a very strong one, as the dynamic indication in the first-violin part is *dolce* which is used for soft dynamic levels. It seems that *forte* in this

²²⁰ The above *f* notation for accentuation, followed by an immediate fall in dynamic volume, could be seen as synonymous to the common *fp* notation, which is not found in the string quintets. Boccherini's notation though can be clearer at times than the *fp* notation, as it can indicate the exact length of the accentuation, which could cover more than one note.

instance is merely used to emphasise the syncopated rhythm in those two parts, rather than as a forceful accent.

Example 34 Luigi Boccherini: String Quintet Op.36 No.2, 1784 (G 332). i. *Allegro vivo*, bars 69-72.

Source: Autograph Score; D-B KHM 513, p.4.

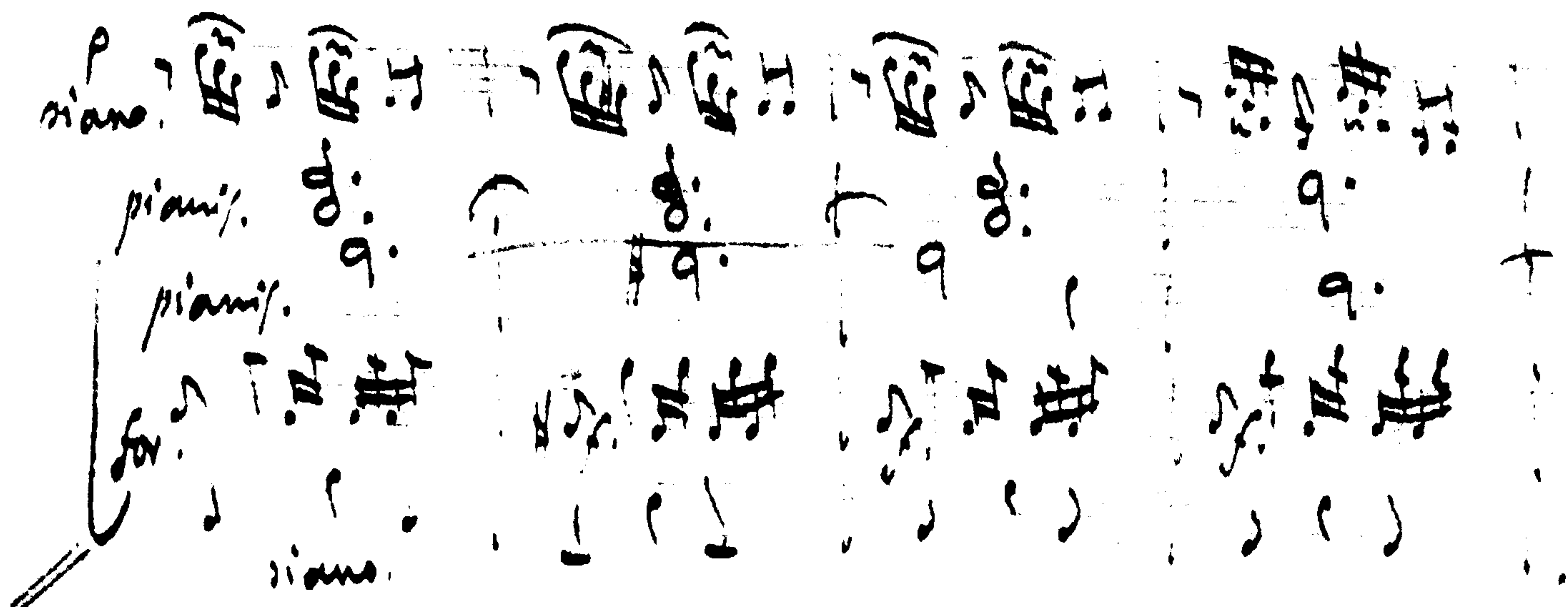


A similar situation is found in the following example from Boccherini's Quintettino Op.40 No.1 of 1788, in the *Trio* movement marked *Follia*. In this movement the *follia* melody and its variations sound in the first- and second-violoncello parts. The following example shows the use of *forte* as an accent to underline the syncopation in the first-violoncello part. The other parts are all marked *piano* and *pianissimo*, which assists in bringing-out the *follia* tune. It is possible that in this situation – given the soft dynamic framework of the other parts – the *forte* accent in the violoncello part is not as strong as it would in a *forte* dynamic context.²²¹

²²¹ For a discussion of this *Follia* movement see Cesare Fertonani: 'Boccherini e la Follia', *Boccherini Studies*, 1, ed. Christian Speck (Bologna: Ut Orpheus Edizioni, 2007), 145-159.

Example 35 Luigi Boccherini: Quintettino Op.40 No.1, 1788 (G 340). ii. *Trio. Follia*, bars 53-56.

Source: Autograph Score; D-B KHM 523, p.28.



Forte as an absolute dynamic level is usually marked *for*. When used as such, it indicates that the strong dynamic should be sustained without the composer having to mark it repeatedly – until a different marking appears. There are places though where a *forte* marking is followed by another *forte* marking, without an intermediate dynamic marking, most likely for reasons of clarification. The following example, which continues from Example 34, illustrates such a situation: in the second-violin part, the successive *forte* markings are probably intended as a reminder to the performer to sustain the strong dynamic and not diminish in volume. Thus, although it is marked abbreviated, this *forte* is probably not intended as an accent on the first note of each bar. Also, the marking *forte* in the third bar is inconsistent with the other parts, which are marked *fortissimo*. This does not seem to be an intentional difference in dynamic level though, particularly as the material of the second violin in that bar is similar to the second violoncello's, which is marked *fortissimo* like the other parts. It is therefore most likely a notational convenience and not an intended dynamic difference.

Example 36 Luigi Boccherini: String Quintet Op.36 No.2, 1784 (G 332). i. *Allegro vivo*, bars 73-76.

Source: Autograph Score; D-B KHM 513, p.4.



Poco forte

Apart from accents indicating metrical accentuation, such as in Examples 32 and 33, Boccherini also uses accents in individual voices to emphasize or underline a particular note or notes for expressive purposes. This is often in places where syncopation, cross-beat slurring, or chromatic movement occur. Boccherini seems to have preferred more subtle dynamic markings for such purposes and often used the term *poco forte* rather than *forte*. Also Reichardt considered the practice of individual marking of parts important – though specifically referring to the individual marking of a crescendo – especially for parts with a different melodic contour.²²²

²²² ‘One should also consider the case of the contour of the second voice being different from the first one, and that it exceeds the first voice – this could be of great importance in certain expressions; the growing [crescendo] of the notes should then be marked differently in either voice.’ (‘Man nehme noch den Fall an, daß der Gang der zweiten Stimme von der ersten verschieden sein, und diese jene zuweilen überstiege – dieses könnte bei einigen Ausdrücken von großer Wirkung sein – so müsste das

Poco forte is described by Türk as a dynamic level between *mezzo forte* and *forte*,²²³ whereas Reichardt places *poco forte* ('etwas stark') between *rinforzando* ('verstärkt') and *mezzo forte* ('bald stark'), thus less strong than *mezzo forte*.²²⁴ The term *poco forte* is used very frequently in the string quintets and is marked: *poco for*. Although the term *mezzo forte* is not used very frequently in these works, *poco forte* is not used instead of this term; it probably indicates a less or equally strong level with *mezzo forte*. *Poco forte* is often used to indicate a terraced increase in dynamic volume, however, it is also found in situations where its use suggests a swell or an accent, when marked on a small group of notes as with the term *rinforzando*.²²⁵

Also, its use can imply a brief dynamic increase, especially in passages with a rising melodic contour (Example below). A number of examples illustrating the differences in usage of this term in the string quintets are given below.

Anwachsen der Töne in beiden Stimmen verschieden bezeichnet sein.') (Reichardt, *Ueber die Pflichten*, 68)

²²³ Daniel Gottlob Türk, *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende mit kritischen Anmerkungen* (Leipzig, 1789); quoted in Brown, *Performing Practice 1750-1900*, 61.

²²⁴ Reichardt, *Ueber die Pflichten*, 60.

²²⁵ See Example 18, p.118.

Example 37 Luigi Boccherini: String Quintet Op.31 No.3, 1780 (G 327). i. *Andante Lento*, bars 13-16. Source: MS Copy (Score); D-B KHM 503, p.3.

Andante Lento

Vln I
dolcis: e con smorfia
poco for.

Vln II
dolcis: e con smorfia
poco for.

Vla
pianis:
ten: poco for.

Vc I
pianis:
poco for.

Vc II
pianis:
poco for.

In the above example *poco forte* is used to indicate a brief dynamic increase in all parts, similarly to *rinforzando*. This is also indicated by the melodic contour of the two violin parts slurred in one stroke that falls immediately after, indicating thus the decrease in volume.

The most common use of *poco forte* though is as an accent, as illustrated in the example below where it is marked under a single note in the second-violoncello part in order to underline a chromatic movement. In the majority of such cases this emphasis is also combined with a slur. Such use of *poco forte*, i.e. for a single part rather than all parts, implies a less a strong dynamic accentuation and a more emphatic one. It is also interesting to note that such detailed marking of individual parts seems to have been a common feature in Boccherini's earlier string quintets, rather than his later ones. This is another feature that adds to the view that Boccherini seems to have been more concerned with tone-colour and performance in his earlier works, and therefore more meticulous in his notation of dynamics and accents.

Example 38 Luigi Boccherini: String Quintet Op.31 No.2, 1780 (G 326). i. *Moderato*, bars 22-24.

Source: MS Copy; D-B KHM 502, p.5.



The following example, also discussed previously, presents a synonymous use of *poco forte* and *crescendo*. Both terms lead to a *forte* therefore, although the duration of the increase is the same as in the previous example, in this context they do not signify an accent but a momentary increase in volume that is achieved through gradual steps, i.e. a terraced increase, each step of which is defined by the slurred figures. Only in the first-violin part is *crescendo* used similar to a hairpin, although its duration is very brief resembling the description for *rinforzando* as ‘momentary *crescendo*’.²²⁶ It is perhaps because of these common characteristics in meaning and use that these terms share that we find such simultaneous uses of *rinforzando*, *crescendo* and *poco forte* for a dynamic increase: each term can be used within a dynamic progression, whether leading to a *forte* or falling to a lesser dynamic level, and indicate a specific place or note where the increase is meant to occur, i.e. in a terraced manner; only in places where the effect of a hairpin is intended to we find the terms *crescendo a poco a poco* and *rinforzando a poco a poco* used.

²²⁶ Le Guin, *Boccherini's Body*, 71.

Example 39 Luigi Boccherini: String Quintet Op.36 No.1, 1784 (G 331), ii. *Minuetto con moto*, bars 1-8. Source: Autograph Score; D-B KHM 509, p.7.



An interesting use of *poco forte* within a slow movement is in the opening movement of the String Quintet Op.31 No.4 marked: *Preludio Adagio*. Although its use as an accent does not differ from that mentioned previously, i.e. it is used as a subtle accent (the movement is marked *soave*) in syncopations and cross-beat slurring patterns used to shift the regular metrical accentuation of the movement, it is interesting to find that it is used in individual parts. This is perhaps a sign of unusual attention to detail of expression in this work, demonstrating how significant quality of performance was to Boccherini. The balance of a phrase is specified by the composer and also the important notes or motifs are specifically indicated rather than left to the discretion of the performer to apply them; *poco forte* is also used to mark a new voice entry.

One difference in use between the term *poco forte* and *rinforzando* or *poco rinforzando* is that the former is usually marked in the accompanying parts, which might indicate that it was considered a less expressive term than *rinforzando*, similarly to *piano* and *pianissimo* being less expressive than *soave* and *dolce*. Also, *poco forte* does not usually lead to a strong dynamic, as *crescendo* or *rinforzando* do, but usually falls back to a soft dynamic. This could indicate that for Boccherini *poco*

forte signified a less strong dynamic level – softer than *rinforzando* – than for some of his contemporaries, such as Reichardt.²²⁷ It should also be noted that in his later string quintets, Boccherini, as with the term *rinforzando*, does not use *poco forte* as extensive as in some of his earlier works; instead he seems to use *crescendo* or *poco crescendo*, such as in the String Quintets Op.49 No.2 (KHM 548) and Op.50 No.5 of 1795 (KHM 550).²²⁸

The autograph parts of String Quintet Op.28 No.3 of 1779 [Rés.508 (24)] show an extensive use of *poco forte* in all parts. In this work *poco forte* is used extensively in the *Larghetto* to mark subtle accents, especially over syncopations and cross-beat slurring patterns (Example below). In another movement in this set, the *Allegro* of Op.28 No.5, *crescendo* appears more frequent leading to a *forte*. Since this is a fast movement, this might indicate that *poco forte* could have been reserved for more subtle dynamic nuances within in a slow movement, rather than as an indication for dynamic increase, leading to *forte*. It also indicates that in his earlier works Boccherini would distinguish more between a dynamic increase and subtle accentuation by using different terms, which later become more homogeneous, and less specific.

²²⁷ See Example 17, p.115.

²²⁸ See also section below on evolution of dynamic terms.

Example 40 Luigi Boccherini: String Quintet Op.28 No.3, 1779 (G 309). i. *Larghetto*, bars 1-34.

Source: Autograph Parts (Vln I); F-Po Rés.508 (24).

A handwritten musical score on ten staves. The title 'Larghetto' is written in a cursive hand at the top left. The time signature is 6/8. The music is written in a single melodic line. Dynamic markings include 'poco for.' (poco forte) and 'pia.' (piano). The notation includes various note values, rests, and slurs. The handwriting is fluid and characteristic of a composer's sketch.

In this *Larghetto*, *poco forte* is used exclusively throughout the movement: in bar five it is used as an accent to mark the syncopation, which is also suggested by the *piano* marking in the following bar that specifies an immediate decrease in volume. Also, *poco forte* is used later in this movement in bar 24 as an accent to mark the cross-beat slurring. Since this movement is marked *sotto voce*, these accents should only receive a slight emphasis.

It is interesting to note for the non-autograph manuscript score of this work (KHM 479) that for the accent markings in bar five, and all subsequent similar places, *rinforzando* is used instead of *poco forte*. The fact that the manuscript scores originated at an earlier date than the autograph parts of this work indicates perhaps an evolution in notation, which shall be discussed in more detail below. The distinction in use though between *rinforzando* and *poco forte* in the manuscript score is interesting: Boccherini consistently marks the syncopated crotchets with *rinforzando*, whereas the cross-beat slurring patterns with *poco forte*. This could indicate that *rinforzando* signified a stronger accent for marking the syncopation, whereas *poco forte* a slighter one for underlining the cross-beat figuration. Thus,

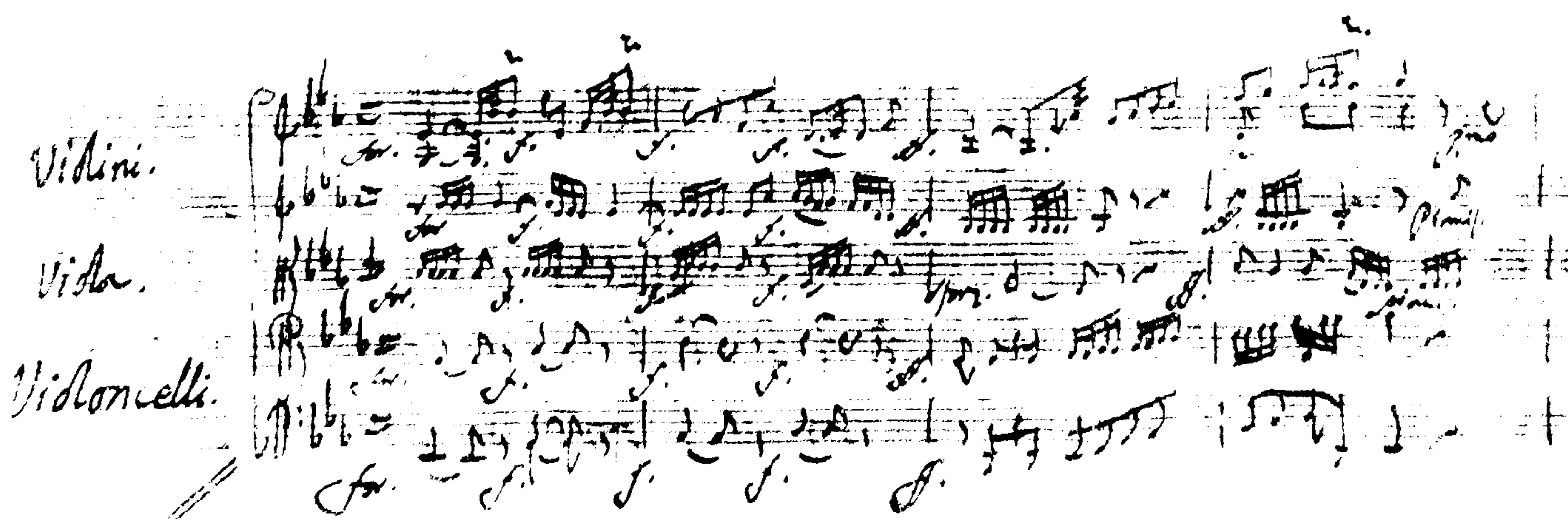
although this diversity of terms can cause confusion at times as to the exact effect intended, we also find that it can add detail and sophistication in certain situations.

Sforzando

Although, as mentioned, *sforzando* is found in situations signifying a forceful performance of a group of notes similar to *rinforzando*, its main use is as an accent on a single note. This includes primarily its use as a swell-accent on a long note though similar again to *rinforzando* – and *crescendo* – and less often as a sharp and brief accent on short note-values.

Regarding its dynamic level, although it is often used synonymously with *rinforzando*, *forte* and *fortissimo* – the latter implying accentuation, rather than dynamic level – it is generally used for a particular strong accent close to *fortissimo*. This is evident for instance in situations where there is a progressive increase in the volume of successive accents and *sforzando* is reserved for the last and strongest one, as illustrated in Example 26. Also, it is more frequently found together with *fortissimo* than with lesser dynamic levels, as for instance in String Quintet Op.46 No.6 of 1793 (Example below).

Example 41 Luigi Boccherini: String Quintet Op.46 No.6, 1793 (G 364), i. *Allegro Maestoso assai*, bars 1-4. Source: Autograph Score; D-B KHM 545, p.1.



It is interesting to note that Boccherini marks *sforzando* only the viola part that has a long note, illustrating that as with *crescendo* and *rinforzando* this marking was also used as a swell, containing a gradual increase in volume rather than a sharp accentuation that would decay immediately after. This is a notable difference in use with that described in early nineteenth-century accounts for *sforzando* as ‘strengthened with decision [...] also applies to a single note to which one must give a decisive but only brief lasting emphasis’.²²⁹ Although the strength of *sforzando* in the example above matches this account as a very forceful accent, for it is used in conjunction with *fortissimo*, the difference in Boccherini’s usage lies in the length of the accent, which suggests a longer-lasting accentuation than the brief one described by Knecht. Also A.E. Müller’s account is in accordance with Knecht’s, noting that *sforzando* signifies a ‘sudden accentuation’ of a note.²³⁰

Although *sforzando* is used throughout the string quintets, its use seems to have increased in the later works, perhaps taking over the use of *rinforzando*, which is not used at all in later works. It is perhaps because of this replacement that *sforzando* – especially in the later string quintets – is found as a swell-accent rather than a strong but brief one. This observation matches that made for the use of *rinforzando* and *poco forte* in Example 40; whereas in the earlier string quintets Boccherini seems to have distinguished between the two terms, in later copies he prepared he adopted a more homogeneous notation, which, however, took some of the detail of the earlier notational variety away; thus, the qualities of *rinforzando* in later string quintets seem to have been taken over by *poco forte* and *sforzando*.

²²⁹ Knecht, *Katechismus*, 50; quoted in Brown, *Performing Practice 1750-1900*, 89.

²³⁰ Müller, *Klavier- und Fortepiano Schule*, 29; quoted in Brown, *Performing Practice 1750-1900*, 88.

2.5 Use of Dynamics and Accents

Following the discussion on the individual use and notation of dynamic and accent markings in the string quintets, it is useful to refer to a number of general observations regarding the use of these in the string quintets.

Although, in most cases, dynamic terms are marked in a uniform manner in all parts, as Amsterdam has noted, in many cases Boccherini seems to use different dynamic markings in certain parts, in order to distinguish leading from accompanying lines.²³¹ Thus, a leading part may be marked with an expressive marking such as *dolce* or *soave*, whereas the accompanying parts *piano* or *pianissimo*. In the *Larghetto* of String Quintet Op.28 No.2 of 1779 (KHM 478) for instance, the first-violin part is marked *soave sempre*, whereas the remaining parts *sempre pianissimo*. In other instances, a different dynamic level is used between leading and accompanying lines, such as *piano* in a leading and *pianissimo* in the accompaniment. In a number of cases the dynamic difference could involve an even greater dynamic contrast, for example, a leading part may be marked *rinforzando* or *poco forte*, whereas the accompanying ones *pianissimo*. In the *Finale* of the String Quintet Op.28 No.3 (KHM 479) the first-violin part is marked *mezzo forte*, the second violin and viola *poco forte*, and the two violoncelli *piano*. This practice is useful in terms of performance, as it specifies in detail the dynamic balance intended in a certain movement or phrase. It is particularly useful in the string quintets, as often a leading line is not given to the first violin, but to a less expected part, such as the viola or first- and second-violoncello parts. Such meticulousness in the marking

²³¹ Amsterdam, 'The String Quintets', 61.

of the dynamic level intended in different parts is likewise more a characteristic of Boccherini's earlier string quintets.

Another frequent use of dynamics in the string quintets is to provide contrast. This can be employed to underline a new phrase by stating it in a contrasted dynamic level from that of the previous phrase. Contrast is also frequently employed in the manner of strong homophonic tutti interjections in the manner of the concerto. Such interjections usually do not last longer than one bar, and the dynamic markings that Boccherini uses are *forte* and *fortissimo* in all parts. The use of concerto elements in a chamber context is perhaps not very unusual for this time, if we consider that the baroque tradition of scoring concertos with one instrument to a part, in use at least until 1750 for Italian concertos²³² was not very remote from Boccherini's time. In the string quintets there are plentiful elements other than tutti interjections that are taken from this genre, such as the soloistic use of instruments, the use of cadenzas, such as the written-out one for the first-violin and violoncello parts of String Quintet Op.27 No.4, but also elements of concerto form: we find for instance movements such as the *Allegro con forza* of String Quintet Op.10 No.2 (Gérard No.4) that are in ritornello form.

The use of tutti interjections in the string quintets not only provides variety by means of dynamic and textural contrast, but is often used as a means to abruptly move to a new phrase – often also in a remote key – avoiding thus a subtle and gradual modulation to a new key. The example below from String Quintet Op.11 No.5 (Gérard No.4) provides such an example:

²³² Richard Maunder, *The Scoring of Baroque Concertos* (Woodbridge: The Boydell Press, 2004), 1, 164-165.

Example 42 Luigi Boccherini: String Quintet Op.11 No.5, 1771 (G 274). ii. *Vivace*, bars 5-12.

Source: *Opere Complete* Vol.2 (1970).

Vivace

Violin I, Violin II, Viola, Violoncello I, Violoncello II

5, 7, 10

f, *p*, *cresc.*, *dolce*, *tr*, *ff*, *p*, *pp*

In the above example the opening theme is stated in the dominant, and subsequently the movement seemingly moves towards a cadence in the dominant in bar nine. However, instead of the expected cadence, Boccherini abruptly modulates to the parallel minor (bars 9-11) signified by strong dynamic contrast, marked *fortissimo* in

all parts. Following this three-bar interjection, the harmony returns to the dominant in bar 12.

Dynamic markings are also often used towards cadential points. Such passages often require a certain emphasis, which according to the situation, i.e. whether it is the end of a phrase or an entire movement, receive greater or lesser emphasis. Markings that are often used in such situations are *rinforzando* and *crescendo*, which signify the approaching cadence. Following a cadence, the new phrase or section often begins in a contrasted dynamic level, in order to distinguish the new beginning. The use of *crescendo* and *rinforzando* in such situations is usually brief, lasting only a bar, and implies a stronger emphasis of such notes, with or without the use of a gradual increase in volume as well.

Example 43 Luigi Boccherini: String Quintet Op.31 No.2, 1780 (G 326). iii. *Minuetto con moto*, bars 9-13. Source: MS Copy; D-B KHM 502.

Minuetto con moto

The image shows a musical score for five string instruments: Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The title is 'Minuetto con moto'. The score covers bars 9 to 13. Each staff begins with a 'dol.' (dolce) marking. In bar 12, all instruments have a 'rinfor.' (rinforzando) marking. In bar 13, all instruments have a 'for.' (forte) marking. The Violin I part has a '3' above the first measure of bar 9 and the second measure of bar 10. The Violin II part has a '3' above the first measure of bar 10. The Viola part has a '3' above the first measure of bar 10. The Violoncello I and Violoncello II parts have a '3' above the first measure of bar 10. The score is written in 2/4 time and G major.

In the above example *rinforzando* could involve a gradual increase in dynamic volume, especially in the violin parts like with a hairpin, leading to the *forte* in the next bar. In the remaining parts the increase could be a terraced one rather than a gradual one.

The following example also serves as an example of *rinforzando* used for a gradual, but in this instance intense dynamic increase. The transition between the *dolce* dynamic in the first bar to the *forte* in the fourth one, occurs only in bar three with the *rinforzando* marking. It is thus a swift change, which illustrates the use of *rinforzando* as a rapid and intense *crescendo*, as discussed by Brown.²³³

Example 44 Luigi Boccherini: String Quintet Op.31 No.6, 1780 (G 330). i. *Allegretto con moto*, bars 19-22. Source: D-B KHM 506, p.4.



Another use of dynamics as already has been touched upon is phrasing. This element seems to have been important for Boccherini, taking a lot of care to indicate his absolute intentions, and is best reflected in the Minuets. Dynamics in these movements often illustrate the manner the melody is grouped, i.e. in two-, four- or other bar combinations. The following example from the String Quintet Op.11 No.2 illustrates such use of dynamic markings.

²³³ *Performing Practice 1750-1900*, 87-88.

Example 45 Luigi Boccherini: String Quintet Op.11 No.2, 1771 (G 272). iii. *Minuetto*, bars 1-5.

Source: *Opere Complete* Vol.2 (1970).

Minuetto Allegro

The musical score for the Minuetto Allegro, bars 1-5, is presented for five instruments: Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The key signature is one sharp (F#) and the time signature is 3/4. The dynamics are marked as forte (f) and piano (p). The score shows the first five bars of the piece, with the first bar starting with a forte dynamic and the second bar starting with a piano dynamic. The first bar of the piano section is marked with a forte dynamic.

The use of dynamics in the above example clearly divides the eight-bar phrase (only bars 1-5 in the above example) in two four-bar units, by marking the first beat of bar one and the first of bar five *forte* and the remaining bars *piano*; bars 2-4 act thus as one prolonged upbeat to bar 5. The particular use of dynamic markings to achieve this effect is thus essential, as otherwise one might be inclined to accent the first beat of every bar according to the metrical hierarchy rules in Minuet movements. Overall, Boccherini's Minuets display great variety in accentuation and phrasing similar to the example above. It is useful to cite another example for the use of dynamic markings in such movements to indicate accentuation and phrasing.

Example 46 Luigi Boccherini: String Quintet Op.10 No.6, 1770 (G 270). iii. *Minuetto con Variazioni*, bars 1-8. Source: *Opere Complete* Vol.1 (1970).

Minuetto con variazioni

In the above example dynamic markings group the first four bars in two-bar units, the *piano* marking in the second and fourth bar indicating these as up-beat bars to the following ones. In the second four-bar phrase though Boccherini marks every first beat *forte*, indicating that each bar should be accentuated rather than every other: an intensification of accentuation approaching the end of the eight-bar phrase.²³⁴

²³⁴ Perhaps a reason why Boccherini seems to have been interested in exploring rhythmic variety and phrasing in this particular movement is the dancing background of his family: his sister Maria Ester as well as his brother Giovanni Gastone were professional dancers (Giovanni Gastone was also a choreographer before eventually becoming a professional librettist); his sister, Anna Matilda was also

2.6 Synonymity and Evolution of Dynamic Terms

As illustrated, Boccherini is not always consistent in the terminology he uses for marking dynamics in his works. There are many instances both in the autograph scores and separate parts where different dynamic markings are used in parts having similar material. This indicates that the distinct markings do not imply a different execution, as seen for instance in Example 21 (also cited as Example 39) with the terms *poco forte* and *crescendo*. In this instance, it has been illustrated how two seemingly distinct dynamic terms adopt certain qualities from other terms: *poco forte* is used to indicate a momentary increase in the manner of a crescendo and *crescendo* is used as a swell in the manner of *rinforzando*. Such synonymous use of apparently different dynamic terms is common in Boccherini's works, and although at times it can create confusion, as to the exact intentions of the composer or the meaning of a particular term, it can also be used as a means to draw information about certain terms in his works that are not commonly used today, such as the term *rinforzando*. The variety of terms Boccherini uses for a dynamic increase can also be illustrated by the following example, where three distinct terms are used for the same effect.

a dancer, although apparently not of the same standard as Maria Ester (Rothschild, *Luigi Boccherini*, 9-12).

Example 47 Luigi Boccherini: Quintettino Op.36 No.5, 1784/6 (G 335). i. *Andantino Amoroso*, bars 35-39. Source: Autograph Score; D-B KHM 514, p.3.



As can be seen from the above example, *poco forte*, *rinforzando* and *crescendo* are all used to mark a dynamic increase. Interestingly, in the penultimate bar of the above example, *rinforzando* is used consistently in all parts; this is because in this situation the term signifies an accent on the last note of the bar, for which *crescendo* would not be appropriate. The above example is also a good example to observe Boccherini's placement of dynamic markings. These are usually placed before a note rather than immediately below it, as in modern notation. It is thus important not to interpret markings under the exact note they appear in Boccherini's autographs, as this can result in the wrong note being accented, or a nuance to begin or end at the wrong place. In the example above for instance, the marking *rinforzando* in the second-violin part is thought to apply on the last note, similarly to the other parts, not the note under which it is marked. When a marking is intended to start from the beginning of the bar, it is often marked below the preceding barline, as in the above example in the three lower parts.

As mentioned in the beginning of the discussion, the varied terminology in Boccherini's works occurs because of his unified concept of a dynamic increase. For Boccherini, a dynamic increase could apply to one, two, or a larger group of

notes; it could lead to an even stronger dynamic level or fall back to a soft one; it could also apply to a new phrase, specifying an increased level from the previous one. In consequence, all terms stated in Table 8 could be used for such a purpose, with a few limitations that relate to the etymology of each term: *crescendo*, meaning ‘increasing’, ‘growing’ can be used in the middle of a dynamic progression, either leading to a *forte* or falling back to a soft dynamic level. It cannot be used though at the beginning of a phrase, as it does not indicate a specific level, only an increase of a previous specified level. We therefore do not find *crescendo* used in the manner of *rinforzando* (‘reinforced, strengthened’) for an emphatic performance of solo lines, or at the beginning of a new phrase, as we also find for *poco forte*. In a dynamic progression though, these terms can all be used synonymously. Likewise, *crescendo* is not suitable as a term signifying accentuation as ‘growing’ does not involve a very swift increase, and requires more time to develop than with a sudden increase; for this the terms *poco forte*, *forte*, *sforzando* and *rinforzando* are appropriate.

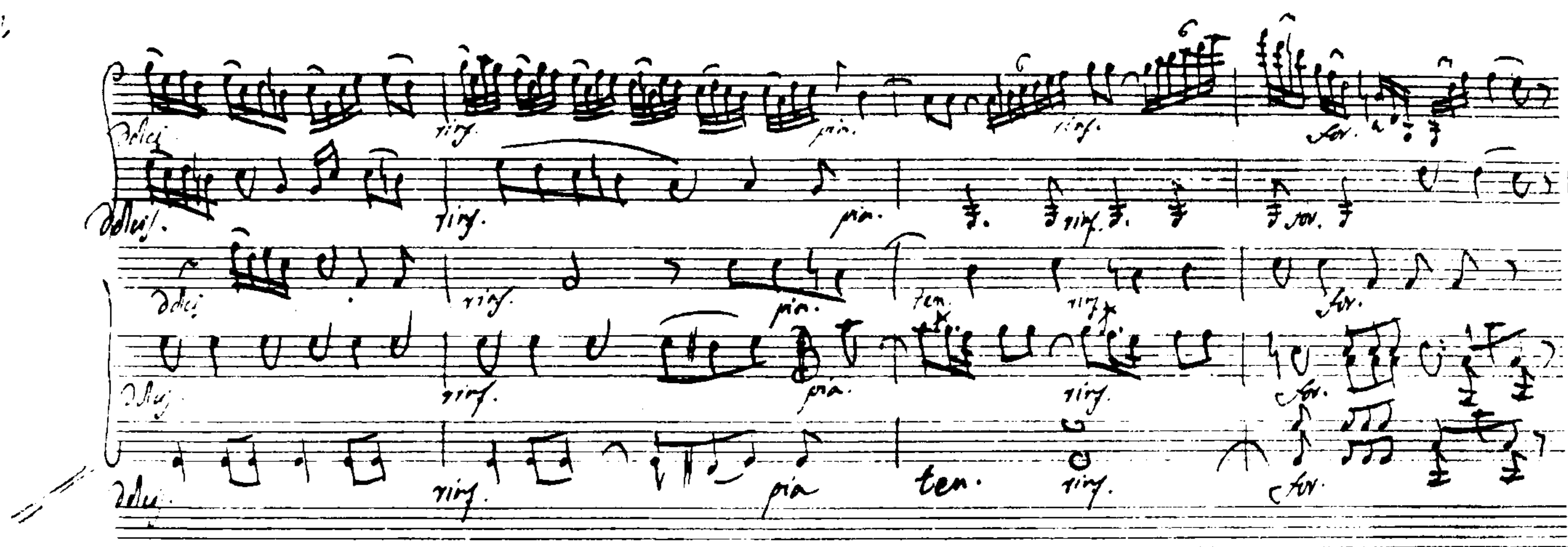
However, it does appear that this extensive synonymous use of dynamic terms – a result of Boccherini’s varied manner in marking a dynamic increase – is present especially in the earlier string quintets. In the case of *rinforzando*, Boccherini seems to have employed different practices during his lifetime, sometimes using it interchangeably with the term *poco forte*, as discussed previously for Example 40. Such discrepancies point to an evolution in use of this term. A comparison of the autograph scores and separate parts of the Op.36 string-quintet set can be used as an example to illustrate this point.

As mentioned in Chapter 1, these works were first composed in 1784, as marked on the autograph scores (KHM 509-514), whereas the autograph parts were later revised, regrouped in a different order, and dated 1786 [Rés. 508 (6-11)]. A

notable difference between the autograph sources of the Op.36 string quintets is found in the sixth string quintet, the *Quintetto dello Scacciapensiero* (Jew's harp Quintet)²³⁵ – the *scacciapensiero* solo being omitted in the autograph parts. As these two sources are identical except this passage, they can be used for addressing certain discrepancies in the use of dynamic terms.

Example 48 Luigi Boccherini: Quintettino Op.36 No.6, 1784 (G 336). i. *Lento e Amorososo*, bars 9-12.

Source: Autograph Score; D-B KHM 512, p.2.



In the above example from the 1784-version, *rinforzando* is used in bars 10 and 11. In bar 10 it is followed by a *piano* and in bar 10 leads to a *forte*. In the 1786-version, however, only the first *rinforzando* marking in bar 10 is preserved, the following one in bar 11 being replaced by the term *crescendo*.²³⁶ In this later version *crescendo* is also used in bar 8 before the *dolce*; this marking is not found though in the 1784-version.

²³⁵ For a more detailed account of this work, see the discussion of the *sul ponticello* effect in Chapter 4.

²³⁶ *Crescendo* is not consistently marked in all parts though; the second violin still bears the marking *rinforzando*, as in the earlier version.

Example 49 Luigi Boccherini: Quintettino Op.36 No.6, 1784/6 (G 336). i. *Lento e Amoro*so, bars 7-

12. Source: Autograph Parts: F-Po Rés.508 (11).

The musical score is for a string quintet, specifically a Quintettino. It consists of five staves: Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The tempo is marked 'Lento e Amoro'so'. The score is divided into two systems. The first system covers bars 7 to 9, and the second system covers bars 10 to 12. The dynamics are as follows:

- Violin I:** (poco for.) at bar 7, cresc. at bar 8, dolcis. at bar 9.
- Violin II:** poco for. at bar 7, cresc. at bar 8, dolcis. at bar 9.
- Viola:** poco for. at bar 7, cresc. at bar 8, dolcis. at bar 9.
- Violoncello I:** poco for. at bar 7, cresc. at bar 8, dolcis. at bar 9.
- Violoncello II:** poco for. at bar 7, cresc. at bar 8, dolcis. at bar 9.

The second system (bars 10-12) shows a more complex dynamic structure:

- Violin I:** rinf. at bar 10, pia. at bar 11, cresc. at bar 12, for. at bar 13.
- Violin II:** rinf. at bar 10, pia. at bar 11, rinf. at bar 12, for. at bar 13.
- Viola:** rinf. at bar 10, pia. at bar 11, cresc. at bar 12, for. at bar 13.
- Violoncello I:** rinf. at bar 10, pia. at bar 11, cresc. at bar 12, for. at bar 13.
- Violoncello II:** rinf. at bar 10, pia. at bar 11, cresc. at bar 12, for. at bar 13.

The replacement of *rinforzando* with *crescendo* in the autograph parts illustrates that these two terms were used synonymously in Boccherini's works, matching the accounts for *rinforzando* as synonymous to *crescendo* mentioned earlier. It also illustrates though an evolution in use of these terms from earlier to later works: in the string quintets of the 1770s and early 1780s, *rinforzando* is used quite extensively, perhaps even more extensively than the term *crescendo*. Its use suggests both a swell/accent on a single note, as well as a gradual increase in volume, leading to a *forte* or falling back to a *piano*. After the mid-1780s though, its use became less common, the term *crescendo* appearing with more frequency, and after about 1790

the term is not used any more. Also, a notable difference in its use towards the mid-1780s is that *rinforzando* usually resolves to a *piano*, thereby possibly resembling Le Guin's account as a longer swell, whereas *crescendo* tends to lead to a *forte*, which suggests that perhaps *crescendo* signified a stronger increase in volume than *rinforzando*, although this distinction is not always consistent in the string quintets. This can also be seen from a dynamic progression found in the manuscript copy of String Quintet Op.25 No.4 (KHM 464), where *rinforzando* is followed by a *crescendo* leading to a *forte* (Table 8).

Apparently, the use of *rinforzando* as an accent also underwent a change during Boccherini's lifetime: in the earlier quintets we find the term used synonymously with *poco forte*²³⁷ as well as *sforzando*, whereas towards the later works *sforzando* is used almost exclusively, although it should be noted that *sforzando* was often substituted by the term *fortissimo*, whereas *rinforzando* was never replaced by a term stronger than *forte*. Its synonymous use to *forte* is also apparent in its use as 'an emphatic style of performance' as described by Brown.²³⁸ In the previously shown *Larghetto* movement of String Quintet Op.36 No.3 (Example 19), the *rinforzando* marking in the autograph score over the solo line in the first-violoncello part, is replaced in the autograph parts with the term *forte*.

From the mid-1780s onwards, Boccherini also becomes less instructive in his notation of accents in individual parts, unlike his works of the 1770s. His notation of dynamics becomes more homogeneous, but loses the care and meticulousness of colour-shade that was achieved in the earlier works by marking

²³⁷ See Example 40, p.150.

²³⁸ *Performing Practice 1750-1900*, 62.

precisely the dynamic level intended in individual parts. Similarly to the use of *rinforzando*, *poco forte* is replaced by *poco crescendo* in the quintets of the 1790s. Boccherini's pallet of dynamic terms is thus reduced to *poco crescendo* and *crescendo*, *forte*, *fortissimo* and *sforzando*. For soft dynamics *piano* and *pianissimo* are of course used, as well as *dolce*, *dolcissimo* and *più piano*; we do not find other expression terms used though, such as *soave* or *morendo* and *calando*, with the exception of these used in Opp.60 and 62, as discussed earlier in this chapter.

This evolution in notation of dynamic terms in the string quintets illustrates that Boccherini adopted a particularly varied notation in his earlier works up to the mid-1780s, becoming less descriptive, as mentioned, in his later works, perhaps deciding towards a more homogeneous and concise notational system, with less variety of terms. This can also be seen from the increase in his use of abbreviated terms for the notation of *piano*, *pianissimo*, *forte* and *fortissimo*, which are more often found in later works. This however, could also be because the scores in which such markings are found are of a smaller size than the previous autographs of the mid- and late-1780s, and therefore such markings may have been more common due to lack of space in the manuscripts, or perhaps haste in the preparation of the copy.

Boccherini seems to have employed a rich variety of articulation markings in his string quintets, which, likewise with his notation of dynamics, shows particular attention to detail. Such markings are notated with precision and relative consistency among different parts, and can thus be used as a useful resource for the understanding of performance practice issues relating to phrasing, bowing and accentuation.

For the notation of articulation Boccherini used both signs and verbal terms. Signs that are used include the common dots, strokes and slurs, as well as signs for portato (wavy line and dots under slurs). Verbal terms include the common *staccato*, but also less ordinary ones, such as *sciolte* and *stracinato*; interestingly, all verbal terms used signify a detached execution, however, with a distinct effect.

As with the chapter on dynamic markings, this chapter focuses primarily on the articulation markings found in the manuscript sources of the string quintets. Early and printed editions are discussed to a lesser extent when necessary for additional information, or supportive purposes. A detailed discussion of all terms and signs employed in the string quintets follows below.

3.1 Terms Signifying Detached Execution

Stracinato

Stracinato – from the verb *strascinare* (in modern Italian ‘*trascinare*’), i.e. ‘to ‘drag, to haul, to sweep’ – is used in Boccherini’s works to indicate a particular, detached, bowing technique. In theoretical sources, the only known work in which this term is discussed is Baillot’s *L’art du violon* of 1835. The term is also described in Koch’s *Lexikon*, however, not as a bowing technique, but as a vocal term relating to *portamento*: ‘Strascinar, strascino: vocal term; the slow passing of one tone to the following, by contact of the small intermediate intervals; pulling through [*Durchziehen*].’²³⁹ Thus, the ‘dragging’ of the voice through the intermediate intervals, creating the *portamento* effect.²⁴⁰

As mentioned in Chapter 1, Baillot’s violin method is relevant to the discussion of Boccherini’s performance terms, as many of the examples he uses to illustrate articulation and other techniques are taken from Boccherini’s string quintets. Baillot includes *stracinato* (*stracinando*) in his chapter on sustained bowstrokes: ‘The Sustained Détaché, or Détaché with Pressure: This bow stroke [the

²³⁹ Heinrich Christoph Koch, *Musikalisches Lexikon: welches die theoretische und praktische Tonkunst, encyclopädisch bearbeitet, alle Kunstwörter erklärt, und die alten und neuen Instrumenten beschrieben enthält* (Frankfurt: Offenbach am Main, 1802); 2nd enl. edn., ed. Arrey von Dommer (Heidelberg: Akademische Verlagsbuchhandlung von J.C.B. Mohr, 1865), 804. ‘Strascinar, Strascino, Terminus des Gesanges, langsames herüberziehen eines Tones zum nächstfolgenden, mit Berührung der kleinen Zwischenintervalle, Durchziehen.’; this term does not appear in the first, 1802, edition of Koch’s *Lexikon*.

²⁴⁰ Also, in the *Sansoni* dictionary we find the expression *strascico della voce*, i.e. the protraction, or lengthening (prolungamento) of the voice (*Dizionario delle lingue italiana e inglese, series: i grandi dizionari Sansoni*, ed. Vladimiro Macchi (Firenze, 1989), 1305).

melodic sustained *détaché*] is also used in certain passages which require a sustained accent; the composer indicates this by the words *trascinato* or *trascinato l'arco*, *trâiné* or *trâinant l'archet*. In all these cases, the player must bring the bow a little closer to the bridge. Play softly, sustaining the note with as little bow as possible. Separate each note by a little silence.²⁴¹

Baillot's account describes *stracinando* as a sustained, detached bowstroke which required execution of the full value of the notes, with only a slight separation between them – as opposed to *staccato* or *sciolte* (see below). Indeed, we find this term used for detached notes in Boccherini's string quintets, usually quaver notes in a moderato tempo, although the term is also found for semiquaver passages, however, not in a very fast tempo.

Since this bowstroke requires the use of a broader detached stroke than *staccato* or *sciolte*, it seems that it was used more as an emphatic effect, which might explain its frequent use towards cadential points, as observed by Amsterdam.²⁴² Its emphatic use is perhaps also the reason that it is not found in rapid passagework, for the use of a sustained stroke for such figuration would have a rather prominent and heavy effect. It should be noted though that its use as an indication of a sustained bowstroke does not necessarily imply the use of additional bow-pressure, especially since we mostly find *stracinato* used in combination with soft dynamics such as

²⁴¹ Pierre Marie François de Sales, *L'art du violon: nouvelle méthode* (Paris: Au Dépôt Central de la Musique, 1835); trans. and ed. Louise Goldberg as *The Art of the Violin* (Evanston: Northwestern University Press, 1991), 188-189; also quoted in Robin Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries* (Cambridge: Cambridge University Press, 1985), 191-192.

²⁴² 'The String Quintets of Luigi Boccherini', 68.

piano and *dolce*. It is the length of the bowstroke – longer than a normal detached stroke – that achieves this articulation best.

Following his account on *stracinato*, Baillot discusses the term *flautato* (bowing close to the fingerboard)²⁴³ including it in the same chapter on sustained strokes as *stracinato*. He distinguishes between the two terms by describing *flautato* as a sustained stroke with *very light* pressure, whereas *stracinato* with pressure. Baillot remarks for *flautato*: ‘the *flautando* is indicated by the words *flautato* or *trascinato*, *fluté* or *traîné*.’²⁴⁴ At this point Baillot’s account is slightly contradictory, as he appears to consider the terms *flautato* and *stracinato* synonymous, something that is not evident from Boccherini’s string quintets. We find in these works that *stracinato* is combined both with the terms *flautato* (at the fingerboard), but also with *sul ponticello* (at the bridge). *Stracinato* thus does not refer to the point of contact on the string, but rather to the manner of articulation, i.e. sustained, with a broader stroke, and hardly any separation between the notes. It is not known why Baillot refers on the one hand to this stroke as played closer to the bridge (see above) and on the other hand as synonymous to *flautato*. Both examples for the explanation of this term in his treatise quote passages from Boccherini’s string quintets.

Perhaps Boccherini’s use of *stracinato* in conjunction with *flautato* and *sul ponticello* is what makes its meaning slightly misleading. Amsterdam for instance, observes the use of *stracinato* together with *sul ponticello*, but does not mention the term in conjunction with *flautato*.²⁴⁵ Perhaps Baillot similarly observed

²⁴³ For a detailed discussion of this term see Chapter 4 on special effects.

²⁴⁴ Baillot, *L’art du violon*, 190.

²⁴⁵ ‘The String Quintets of Luigi Boccherini’, 68.

the use of this term with *flautato* and not *sul ponticello*, thereby linking the two terms together.

A few examples from manuscript sources of the string quintets illustrating the use of this term follow below:

Example 50 Luigi Boccherini: String Quintet Op.31 No.3, 1780 (G 327). i. *Andante Lento*, bars 64-67. Source: MS Copy (Score); D-B KHM 503, p.9.

Andante Lento.

In the above example *stracinato* is used for emphasis towards the unexpected cadence in the last bar. A broader bowstroke seems appropriate for the *stracinato* instruction, together with additional weight, signified also by the use of *rinforzando* in conjunction with *stracinato*.

The following example illustrates the use of *stracinato* as an indication for a sustained bowstroke rather than a shortened one. The term is found following a bar marked with dots, and is therefore an example of the minute detail with which Boccherini marks performance markings in his music. In this instance, *stracinato* signifies a sustained, and perhaps longer, stroke than the light stroke of the previous bar, however, without the use of additional weight as it is combined with a soft

dynamic; the change in beaming in this bar further supports a more sustained execution.

Example 51 Luigi Boccherini: String Quintet Op.31 No.3, 1780 (G 327). i. *Allegro assai*, bars 103-106. Source: MS Copy (Score); D-B KHM 503, p.22.

Allegro assai.

Stracinato seems to have been used more for melodic material, and is therefore mostly found in the first-violin part. As mentioned above, it is also found in combination with *flautato* (*flautato. e stracinato.* in Op.31 No.6, KHM 506) and *sul ponticello* (*stracinato, e al ponticello.* in Op.30 No.5, KHM 497;²⁴⁶ *stracinato al ponte* in Op.42 No.2). This term is also found, in one instance, applying to an entire movement, the *Trio* of String Quintet Op.42 No.1; all parts move in homophonic

²⁴⁶ Interestingly, this marking does not appear in the *Opere Complete* edition (Vol.10: 1985). Instead, we find the terms *flautato* and *sciolte* used, which do not appear in the manuscript copy KHM 497. It is possible that the *Opere Complete* edition is based on the copy of this work in Rés.F.1191. In this case, these discrepancies might indicate changes that Boccherini made to this work, and would thus indicate that passages marked either *sul ponticello* or *flautato* were not entirely specific, but could be executed with a variety of articulations and effects. Passages thus that contain such instructions could serve as a reference for an analogous execution of unmarked passages, for instance in the later string quintets which hardly employ such markings.

motion. The manuscript copy of this movement (KHM 533) is marked: *stracinando* *l'arco tutti ugualmente*.

Example 52 Luigi Boccherini: String Quintet Op.42 No.1, 1789 (G 348). ii. *Trio*, bars 1-8.

Source: MS Copy (Parts): D-B KHM 533.

Trio.
Stracinando l'arco tutti ugualmente

The musical score consists of two systems of staves. The first system contains staves for Violin I, Violin II, Viola, Violoncello I, and Violoncello II. Each staff begins with a treble or bass clef, a key signature of one flat, and a 3/4 time signature. The first system is marked 'pp:'. The second system continues the music, with trills (tr) indicated on the final notes of each instrument. The staves are labeled Vln I, Vln II, Vla, Vc I, and Vc II.

Stracinato is not found with great frequency in the string quintets composed after 1789; its use appears to have been more common in works composed between the Op.29-set of 1779 and the Op.42-set of 1789.²⁴⁷

²⁴⁷ With the exception of the Opp.40 and 41 sets where this term has not been found, *stracinato* is found in at least one work of the remaining sets.

Sciolte

Sciolto (plural *sciolte*) meaning ‘loose, untied, free-and-easy, smooth’ is a term used for a detached articulation, closer to *staccato* than *stracinato*. Unlike *staccato*, which specifies a well-separated execution (see below), *sciolte* does not seem to have required a particularly distinct, i.e. pronounced, separation of the notes. Because of the looseness that it specifies, it is thought that the notes to which it applies should receive hardly any attack. This is also implied by the literal meaning of the word: ‘free-and-easy’. Koch also notes in his *Lexikon* for *sciolte* that ‘these detached notes should be performed with a certain freedom or with the avoidance of all kinds of hardness’.²⁴⁸

Sciolte appears to have been used exclusively for passagework, in figures moving in conjunct motion and in arpeggios, in a rather fast tempo. In the manuscript sources examined there appear no articulation signs over notes marked *sciolte*, as for instance we find for the term *staccato*, which is often used in conjunction with dots. Apparently though, other eighteenth-century composers did use dots or strokes over notes marked *sciolte*.²⁴⁹ Also the *Opere Complete* edition marks at places dots over *sciolte* notes; as this notation is not found in manuscript sources though it is thought that these are editorial additions.²⁵⁰

Because of the use of *sciolte* articulation in quick passages, the term is often combined with *sul ponticello* – also exclusively used in rapid detached passagework.²⁵¹ There is also one instance where it is found together with the term

²⁴⁸ Koch, *Musikalisches Lexikon*; quoted in Brown, *Performing Practice 1750-1900*, 186.

²⁴⁹ See Brown, *Performing Practice 1750-1900*, 188-189.

²⁵⁰ See for instance *Allegro* of Op.18 No.4/i (*Opere Complete* Vol.4 (1972), 114).

²⁵¹ See also Chapter 4 on Special Effects.

flautato (Op.29 No.6, KHM 490). The looseness of a *sciolte* execution is probably also the reason why it is found mostly in combination with soft dynamics. *Sciolte* seems also to have been used to signify a change of articulation from a slurred to a detached one, similar to the use of *stracinato* seen above signifying a cease of staccato articulation (Example 51; see also discussion of *staccato* below).²⁵² An example from the written-out *cadenza* of String Quintet Op.27 No.4 can serve to illustrate such a use.

Example 53 Luigi Boccherini: String Quintet Op.27 No.4, 1779 (G 304). ii. *Allegro Giusto*, bars 9-17. Source: MS Copy (Score); D-B KHM 472, p.9.

Cadenza. A tempo Giusto.

The musical score for Example 53 is a cadenza for Violin I and Violoncello I. It is in 3/4 time and consists of three systems. The first system (bars 9-11) shows the Violin I part with a slurred figure and the Violoncello I part with a similar figure. The second system (bars 12-14) shows the Violin I part with a trill and the Violoncello I part with a similar figure. The third system (bars 15-17) shows the Violin I part with a slurred figure and the Violoncello I part with a similar figure. The marking 'sciolto.' appears under the Violin I part in bar 12, and 'for.' appears under the Violoncello I part in bar 17.

In the above example *sciolto* is marked following the first bars of slurred figuration, and marks the beginning of a detached passage with arpeggios and conjunct figuration. The marking *sciolto* thus indicates the particular loose articulation

²⁵² This does not seem to have been an unusual practice; Brown also notes such a use of staccato, *sciolte* and *non-ligato* in eighteenth-century literature to signify a detached execution or to warn against slurring (*Performing Practice 1750-1900*, 179, 187).

mentioned above, suitable for passagework, but could also clarify that the subsequent passage should be played detached – as opposed to the slurring of the previous bars. Also, a detached instruction might have been necessary in this instance, as slurs over such kind of figuration might have been considered a likely option to the eighteenth-century performer. The soft dynamics that are used for the *sciolte* passage assist in the loose and unstrained effect produced by this type of articulation, and also enable the line in the first-violoncello part – in an extreme high register – to become more audible.

Although *sciolte* is found in situations indicating a synonymous use with *staccato* (Example below), its distinct quality of lightness and looseness seems to have been reserved for particular situations, such as for passages in the higher register of the violoncello. Since the sound of the violoncello in this register is thinner and more transparent, it seems that this articulation was appropriate for producing such a sound.

Example 54 Luigi Boccherini: String Quintet Op.18 No.4, 1774 (G 286). i. *Allegro*, bars 1-2.

Source: *Opere Complete* Vol.4 (1972).

Allegro.

The musical score for the first two bars of the String Quintet Op. 18 No. 4 by Luigi Boccherini is shown. The score is for five parts: Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The key signature is one flat (B-flat major or D minor) and the time signature is common time (C). The first two bars show a variety of articulations: trills (tr), forte (for.), piano (pia.), pizzicato (pizz.), and piano staccato (pia. staccato.). The Violoncello I part is in a high register.

The instruction *piano staccato* in the first-violoncello part for the opening theme is replaced at the end of the movement with *piano sciolte* for the same material in the

same part.²⁵³ The addition of dots in the above example for the *staccato* passage is perhaps an indication that the notes should also be shortened – as well as light – which indicates that *sciolte* and *staccato* on their own did not necessarily imply a shortening of the notes, although this practice is not always consistent in the string quintets.²⁵⁴

The example above also illustrates the use of *sciolto* in accompanying lines: often used in passagework for broken chord material, which gives a sense of motion to the movement, *sciolte* prevents such passages from becoming too heavy and the accompaniment too prominent. This is particularly the case when such accompanying lines are combined with broad and thin melodic lines.²⁵⁵

²⁵³ This is the passage marked with dots over the *sciolte* passage in the *Opere Complete* edition (see p.174 fn 250).

²⁵⁴ See discussion below on *staccato*, dots and strokes.

²⁵⁵ See for instance Example 106, p.255.

3.1.1 *Staccato*, dots and vertical strokes

Staccato

Unlike the terms *sciolte* and *stracinato*, *staccato* is widely used today as an articulation term; it is useful therefore, before discussing its use in Boccherini's string quintets, to compare its modern meaning with eighteenth-century accounts. The *New Harvard Dictionary of Music* notes for *staccato*: 'Detached. Notes to be played in this fashion, marked by a dot (now most common), a solid black wedge, or a vertical stroke above or below, are decisively shortened in duration and thus clearly separated from the note following. A light accent is also implied. The term is thus the opposite of legato'.²⁵⁶ Thus, although *staccato* literally means 'detached' or 'separated', it has come to signify also a significant shortening of notes. Also, *staccato* is now most commonly marked with dots or a different sign above the notes, rather than the actual term *staccato*. It is useful to consider whether both such a shortening of the notes and the use of dots to signify this articulation rather than the term itself would also have been the norm in the eighteenth-century.

Valerie Walden notes for *staccato* that 'it originated among Italian players, and several violoncello tutors define the term according to its Italian meaning of distinct or detached'.²⁵⁷ 'Distinct' and 'detached' do not necessarily imply a shortened execution of notes as well. Robin Stowell also notes for the eighteenth-century *staccato* that '[it] took the form rather of a certain breath or articulation between notes, somewhat greater than the articulation of the normal bowstroke; this articulation was conveyed in many cases by lifting the bow from the

²⁵⁶ Randel (ed.), *The New Harvard*, 805.

²⁵⁷ Walden, *One Hundred Years*, 168.

string, especially in slow tempos (in fast movements the bow necessarily remained on the string in the upper half, producing an effect similar to modern *spiccato*), and implied the use of a dry, detached stroke in the lower part of the bow with some feeling of accent but without the sharp attack of the modern *staccato*.’²⁵⁸

An eighteenth-century account for *staccato* is found in Quantz’s *Versuch*: ‘If the note *staccato* appears in a piece, all the notes must be played with a short and detached bow. Since, however, an entire piece is at present rarely composed in a single species of notes, and we take care to include a good mixture of different types, little strokes are written above those notes which require the *staccato*.’²⁵⁹ Another eighteenth-century description of *staccato*, in Johann Gottfried Walther’s *Musicalisches Lexicon* of 1732, reads: ‘*staccato* or *stoccatto* is almost synonymous with *spiccato*, indicating that the bowstrokes must be short without dragging and well separated from each other....’²⁶⁰ These accounts illustrate that in the eighteenth-century *staccato* could denote a shortening of the notes and could also be indicated by the use of dots or strokes above the notes. Although the degree of shortening is not clearly specified, it seems though to have been less than that of the modern *staccato* – particularly in slow movements – ‘a certain breath’ as Stowell defines it,²⁶¹ or a clear and distinct articulation of the notes rather than a significant shortening of these.

²⁵⁸ Stowell, *Violin Technique*, 168.

²⁵⁹ Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752); trans. Edward R. Reilly as *On Playing the Flute* (London: Faber and Faber, 1966; repr. 2001), 232.

²⁶⁰ Johann Gottfried Walther, *Musicalisches Lexicon* (Leipzig, 1732); quoted in Clive Brown, ‘Dots and Strokes in Late 18th- and 19th-Century Music’, *Early Music* 21/4 (1993), 593-610, at p.601.

²⁶¹ *Violin Technique*, 168.

In the nineteenth century the term seems to have been used in a similar manner to its modern use, and was commonly indicated by dots over notes,²⁶² but it also seems to have undergone a change in terminology in certain accounts: Baillot's description of the term for instance, in his *L'art du violon*, matches the modern *slurred staccato* notation, whereas for the equivalent of today's staccato (marked with dots) Baillot uses instead the term *martelé*, i.e. 'hammered', which implies a more sharp articulation of the notes.²⁶³

Also for Duport *staccato* was seen as the modern slurred staccato; however, in his *Essai* he also places it as a synonym to *martelé*. This, however, is in contrast to Baillot's account for *martelé* as a detached stroke. Duport does not describe the execution of this bowing stating that 'it is so well known, that I consider it unnecessary to explain how it is executed.'²⁶⁴ It is Duport's notation of *détaché* that corresponds to the *modern* notation of staccato, for when he cites an example of detached strokes in his *Essai* he marks them with dots.²⁶⁵

That *détaché* was seen as synonymous to staccato, or dots, i.e. as an indication for separate, unmarked notes, and is also seen in a German account for the term 'abstossen'. Johann Daniel Andersch defines this term in his *Musikalisches Wörterbuch* of 1829 as '*Abstossen, Staccare, Détaché*: Deliver the notes short and somewhat prominently, without, however, making their separation strikingly perceptible to the ear'.²⁶⁶ We can thus conclude that in the nineteenth century a

²⁶² See for instance J.J.F. Dotzauer, *Violoncell-Schule* (Mainz: B. Schott, 1832), 27.

²⁶³ *L'art du violon*, 174-184.

²⁶⁴ Duport, *Essai*, 171.

²⁶⁵ *Ibid.* 166.

²⁶⁶ Quoted in Brown, *Performing Practice 1750-1900*, 217.

shortening of the notes in *staccato* had come to be an inseparable part of its meaning, unlike its original definition which, although it could involve a shortening of notes, emphasised more the clear separation of these. It is perhaps more useful to refer to the degree and type of this shortening: whether it would have been a very sharp and distinct separation as today, or whether it would be less perceptible, as Andersch defined it, simply slightly more so than unmarked notes.

It seems perhaps more appropriate to take as a starting point to the discussion of *staccato* in Boccherini's string quintets the initial Italian definition of *staccato* as 'separate' and 'distinct', and subsequently examine whether a significant shortening of such notes would also be appropriate. Before proceeding though, it should briefly be mentioned that also dots and strokes were, as *staccato*, not always synonymous with a shortened execution, but, as Clive Brown has remarked, they could also indicate a mere separation of the notes, especially on figures containing both slurs and detached notes.²⁶⁷ This view is expressed by nineteenth-century German writers, such as the violoncellist Bernhard Romberg who remarked: 'I must here explain that whenever notes are marked to be played alternately slurred and detached, those which are to be played detached (whether marked with a dot or dash) should never be made with a close, short bow.'²⁶⁸

In the string quintets Boccherini uses the signs of the dot and the vertical stroke, as well as the term *staccato* with or without dots (the use of dots under a slur also appears which will be discussed separately below). Since dots and strokes are common markings in the string quintets, it is mainly Boccherini's autographs that

²⁶⁷ Brown, 'Dots and Strokes', 599.

²⁶⁸ Romberg, *School for the Violoncello*, 35; quoted in Brown, *Performing Practice 1750-1900*, 210.

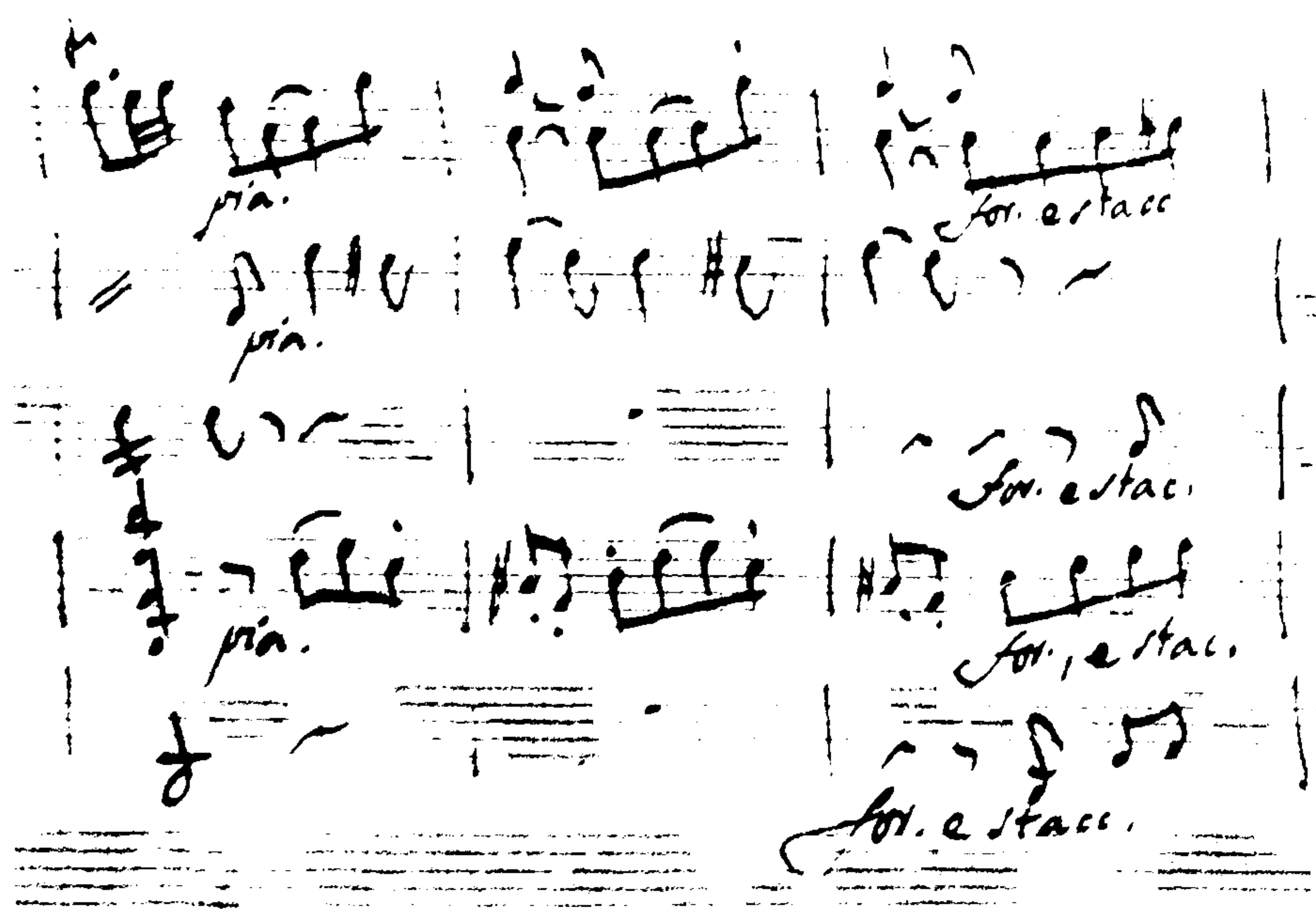
have been taken into account in this discussion, in order to get a more accurate picture of his notational habits and the meaning of such signs, without the interfering element of copyists' notations and scribal habits.

By far the most common markings that are used in the string quintets are dots; occasionally we also find vertical strokes, and less frequently the term *staccato* with or without articulation signs. It is useful to examine whether these terms were used synonymously or whether they also had a distinct meaning. Also, it is useful to consider whether the term *staccato* used in conjunction with dots signified a different kind of articulation, or whether its use in such situations simply served as means for additional clarification.

Although the use of strokes and dots will be discussed separately below, it is useful to mention a few general observations regarding these signs in the string quintets. It seems that the stroke was primarily used to mark the extent of a slurred figure and to indicate separation; thus, we find it for instance in figures containing slurs and separate notes as well as upbeat-notes. The dot seems to have been largely used to indicate detachment, but also a light execution, which could thus involve a shortened execution. Unlike dots and strokes, the term *staccato* is not frequently used and when it is, it is usually marked without dots. *Staccato* is also frequently found together with strong dynamics, something that could indicate that its use was considered more appropriate in strong contexts, rather than the term *sciolte* or passages with dots. Although its use is not confined to strong dynamics, it is useful to consider whether it would require a different, perhaps sharper articulation than in a soft dynamic framework. To summarise, it appears that *staccato*, dots and strokes were largely used for separation in the string quintets, and may have involved a shortening of the notes as well depending on the context.

A number of examples from the autograph and manuscript copies that bear the actual term *staccato* follow below. In this instance manuscript copies have also been taken into account, since it is most likely that the term would have been present in the copying exemplar as well. The following example compares articulation marks in the autograph score and parts in Berlin and Paris of the *Trio* of String Quintet Op.36 No.5:

Example 55 Luigi Boccherini: Quintettino Op.36 No.5, 1784/6 (G 335). ii. *Trio*, bars 8-10. Source:
Autograph Score; D-B KHM 514, p.8.



This image shows a handwritten musical score for five staves, likely representing different string parts. The notation is in a cursive, handwritten style. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff has a 'pia.' marking under the first measure. The second staff has a 'pia.' marking under the first measure and a 'for. e stacc.' marking under the last measure. The third staff has a 'for. e stacc.' marking under the last measure. The fourth staff has a 'pia.' marking under the first measure and a 'for. e stacc.' marking under the last measure. The fifth staff has a 'for. e stacc.' marking under the last measure. The staves are connected by a brace on the left side.

Example 56 Luigi Boccherini: Quintettino Op.36 No.5, 1784/6 (G 335). ii. *Trio*, bars 8-10. Source:
Autograph Parts (Vln I, Vc I); F-Po Rés.508 (10).

Violin I



This image shows a handwritten musical score for Violin I, consisting of a single staff. The notation is in a cursive, handwritten style. The staff begins with a treble clef and a key signature of one sharp (F#). The first measure has a 'pia.' marking under it. The last measure has a 'for. e stacc.' marking under it.

Violoncello I



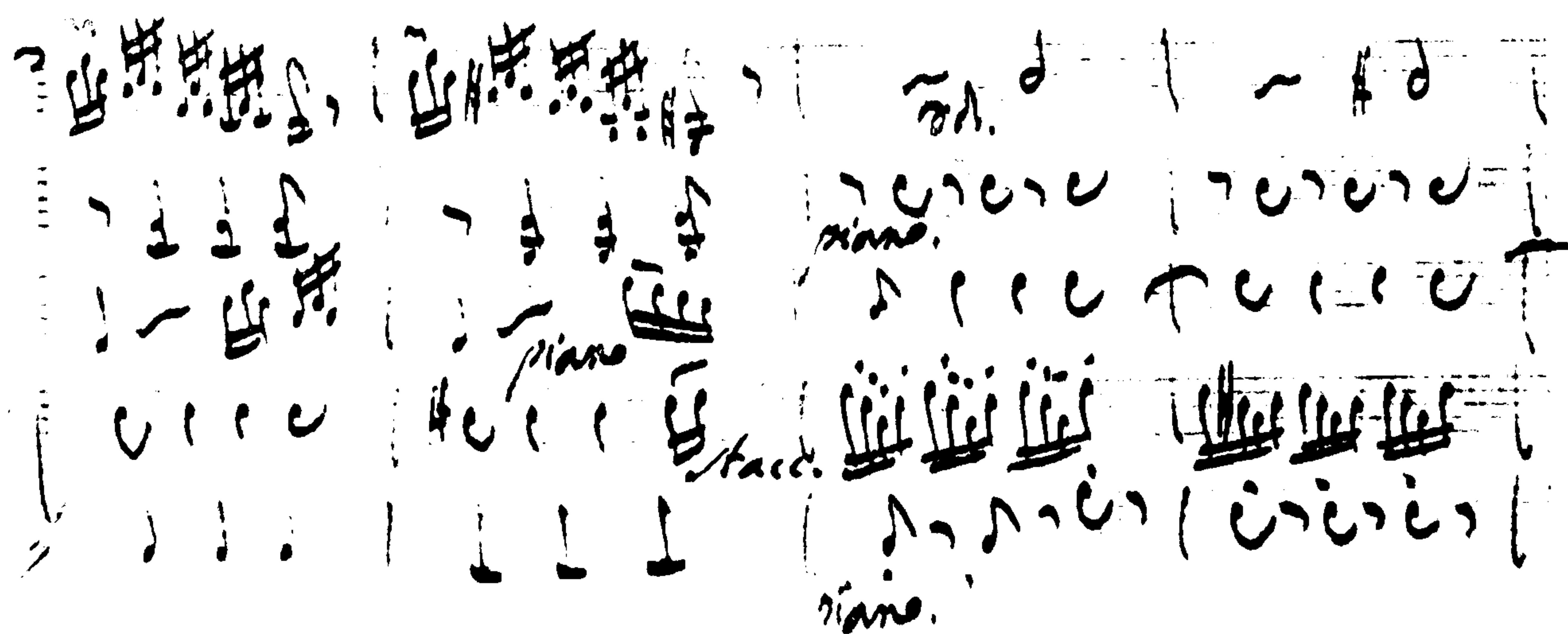
This image shows a handwritten musical score for Violoncello I, consisting of a single staff. The notation is in a cursive, handwritten style. The staff begins with a bass clef and a key signature of one sharp (F#). The first measure has a 'pia.' marking under it. The last measure has a 'for. e stacc.' marking under it.

The marking *staccato* is used only for a short number of notes (the *forte e staccato* passage only lasts until the repeat in bar 12), and is preceded by dots. Should these two notations have been used synonymously it is strange that dots are not employed throughout the phrase, especially in the first-violoncello part, which has dots marked on the quaver-notes just before the *forte e staccato* marking; the *forte* marking plus dots would then suffice for the same effect as the present *staccato* marking. It is thus possible that in this instance *staccato* signifies a different articulation from dots. It might also indicate that the quavers should be played detached and not slurred as in the previous bar over the fourth and fifth quavers. The change of dynamic might also be a reason for the difference in notation, signifying perhaps a more pronounced and heavy separation of these notes, not as light as the previous marked with dots.

The following example from Quintettino Op.40 No.1 is a rare example of the use of *staccato* in conjunction with dots in autograph sources.

Example 57 Luigi Boccherini: Quintettino Op.40 No.1, 1788 (G 340). ii. *Trio*: 'Follia', bars 7-10.

Source: Autograph Score; D-B KHM 523, p.23.



The triplet figures in the first-violin part, which start from the beginning of the movement, are marked *forte* with no articulation markings. The semiquavers in the first-violoncello part bear the marking *staccato* together with dots. Should *staccato* be synonymous with dots, its use here seems a mere pleonasm, used for additional

clarification, or to reinforce the intention of a shortened effect. Another possibility is that it actually signifies a different, sharper articulation than dots alone. Last, it could be argued that *staccato* merely signifies a detached performance, the dots adding the ‘light’ element to it. This is not entirely unreasonable to imagine considering that this particular figuration could commonly be slurred in various patterns; perhaps Boccherini wanted to secure that it would be played detached, but light, although again, the use of dots alone would suffice for this instruction.

An example that perhaps illustrates this variety of notations within the same movement is found in the String Quintet Op.39 No.3. In the *Allegro vivo* we find the marking *staccato* in all parts for arpeggio quavers, and the term *sciolte* for a scale figure in the first-violin part. Later in the movement (bars 20-24) we find broken intervals in quaver-notes with dots in the first-violin part and the term *sciolte* for semiquaver-notes in broken-chord figuration in the viola part.²⁶⁹ Interestingly, in the parallel opening theme in the recapitulation, the same notation is used for the quavers in the arpeggio passage, i.e. *staccato* rather than dots; the dynamic for this theme is likewise *forte*. Whereas it is possible that Boccherini used different terms and notations for a similar effect, as seen in the previous chapter on dynamic markings, it is useful to consider the possibility of these terms, i.e. *staccato* and dots, signifying a different articulation. As in Example 55 the use of a strong dynamic in conjunction with *staccato* seems to be of importance in this passage; dots are only found within a soft dynamic framework. This could indicate that *staccato* implied a more pronounced separation than dots, perhaps closer to the modern *spiccato*, a term that does not appear in Boccherini’s string quintets. This type of detached

²⁶⁹ See Example 106, p.255.

articulation could also involve a shortening of the notes, but the expression seems to be different than that of dots, which signify a lighter execution.

The use of *staccato* in a forte context is also seen in the Quintettino Op.36 No.3 of 1784/6 (KHM 510)²⁷⁰ where it is used for a brief passage in quaver notes in the opening *Larghetto* (bars 13-14); only a few bars later in this movement dots are used over conjunct semiquaver notes in piano dynamic. Although there are discrepancies in the use of articulation in this movement between the autograph score and parts, the *staccato* marking for the quavers in forte dynamic is preserved in both sources. Likewise, in the Quintettino Op.36 No.6 (KHM 512) the marking *fortissimo e staccato* appears in the opening movement *Lento, e Amoroso* in all parts in a descending scale passage in semiquavers; the same notation is used in the autograph parts of this work [Rés.508 (11)].

It seems therefore that *staccato* had a distinct effect from dots when used in a forte dynamic, having a more pronounced effect which differed from the light and less sharp articulation of dots. *Staccato* could still involve a shortening of the notes, but its overall expression was distinct.

It is useful to consider next the use of *staccato* in a piano context and whether in such occasions it might have been used synonymously with dots. In the same movement mentioned above, the *Lento, e Amoroso* of String Quintet Op.36 No.6 [Rés.508 (11)], the term *staccato* is used in passagework in a *pianissimo* dynamic in the first-violin part (Example below).

²⁷⁰ In the 1784-version, this is Quintettino No.2.

Example 58 Luigi Boccherini: Quintettino Op.36 No.6, 1784/6 (G 336). i. *Lento, e Amoroso*, bars 22-27. Source: Autograph Violin I Part; F-Po Rés.508 (11).



In this instance, *staccato* could refer to a clear and articulated execution of the above passage, a light execution similar to dots, or it could merely be an indication to play the passage detached, as opposed to the previous bars which employ various slurring patterns. The following example likewise presents the use of *staccato* in a piano context:

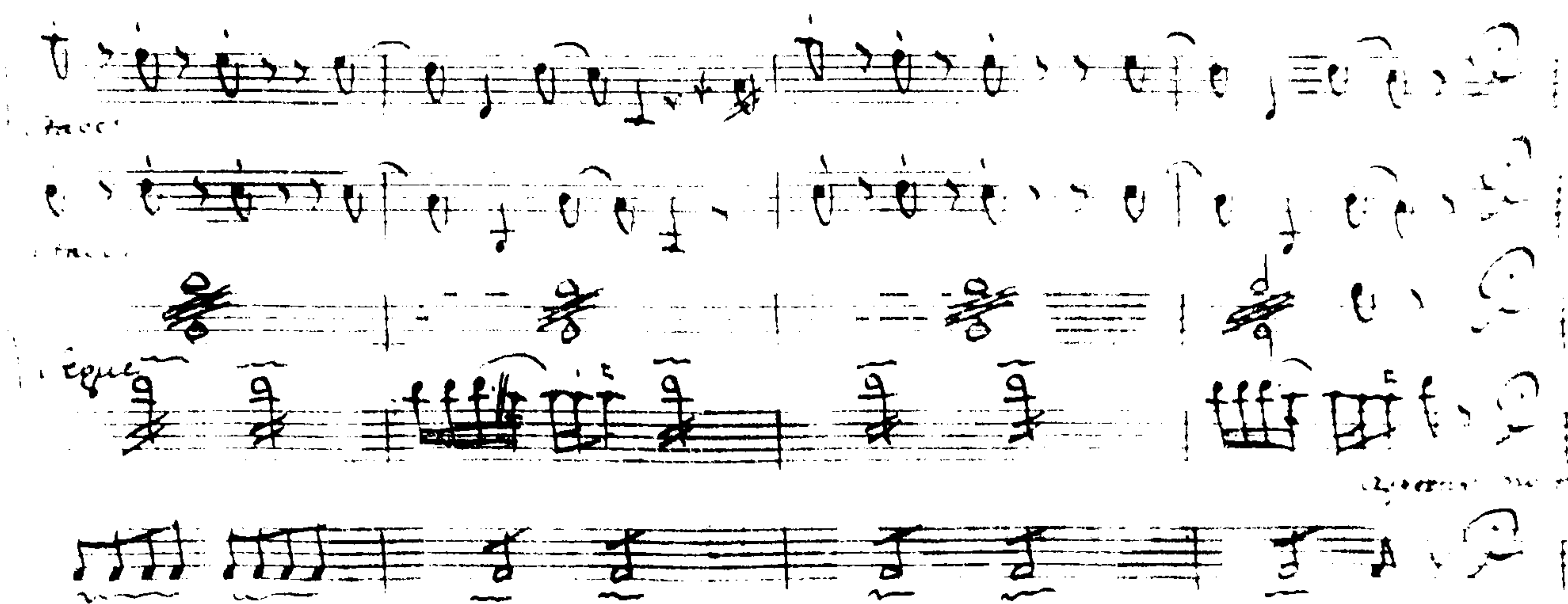
Example 59 Luigi Boccherini: Quintettino Op.40 No.3, 1788 (G 342). ii. *Rondeau. Allegro moderato*, bars 83-89. Source: Autograph Viola Part; F-Po Rés.508 (19).



In this *Rondeau* movement dots are scarcely used and those that are found seem to indicate separation rather than a shortened and light execution. Thus, in the absence of other signs in this movement, the *staccato* term could be seen as synonymous to dots, involving a light and articulate execution. As in the above example though, it could also signify a detached articulation of the following passagework in broken chords lasting 14 bars in total. Boccherini does employ the use of a shorthand in his marking of slurs and thus such an indication might be used to prevent unintentional slurring, particularly as slurs are used in similar figures in this movement and could thus also be employed in the above broken-chord figuration.

The following examples are taken from non-autograph manuscript copies containing the marking *staccato*:

Example 60 Luigi Boccherini: String Quintet Op.29 No.4, 1779 (G 316). iii. *Largo Cantabile*, bars 21-24. Source: MS Copy (Score); D-B KHM 488, p.21.



The above example shows the use of *staccato* together with strokes, which, likewise to the use of dots and *staccato*, is rarely found in autograph sources examined.

Although the presence of strokes could be added by the copyist, it is worth also considering the meaning they might have had if they were intended by the composer himself. This type of notation – with dots rather than strokes though – matches that found in works of other classical composers, for instance in Haydn's *Adagio* of Symphony No.102 (bar 3).²⁷¹ Although Haydn has marked *staccato* crotchets with dots rather than quavers with rests as the above example, this could be a similar notation to Boccherini's example for signifying the particular shortening of the notes, as Brown suggests for Haydn.²⁷²

However, *staccato* in the above example could also merely indicate that the notes should be played detached, as discussed in the previous examples, and that strokes, similar to dots, are used to signify lightness of performance. As the quavers in the lower parts are tied on the same bowstroke (*portato*) the use of the term *staccato* might indicate that the quavers in the violin parts should not be tied as well,

²⁷¹ Example cited in Brown, 'Dots and Strokes', 597.

²⁷² Ibid.

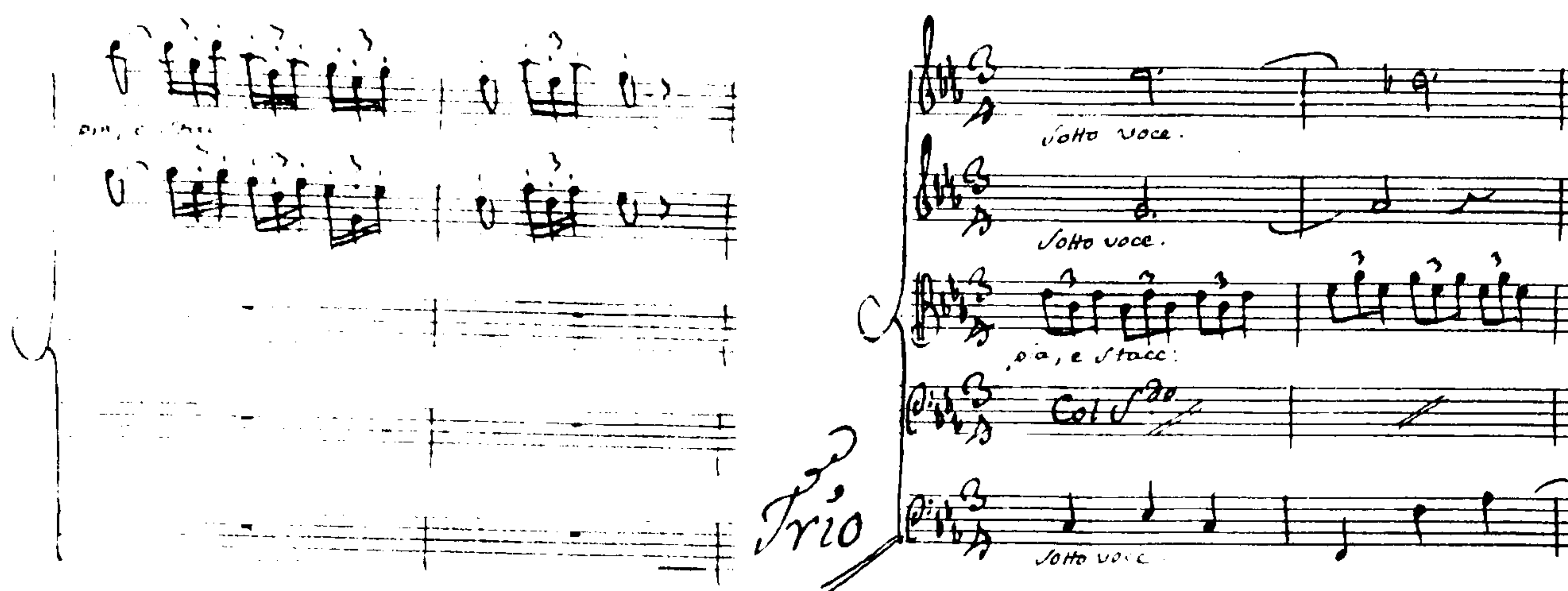
but played articulated and light. We find, for instance, the notation of a wavy line over non-repeated crotchets followed by quaver-rests, most likely indicating a portato execution, in the autograph first-violin part of Op.20 No.2 in the *Finale. Prestissimo*.²⁷³ It is thought that Boccherini does not indicate a vibrato there with such a notation, but wishes to prevent the execution of rapid bow changes or shortening of crotchets, which would alter the smooth character of the movement, making it sharper and more pronounced.

We also find the term *staccato* together with dots in the *Allegro ma non Presto* of String Quintet Op.31 No.4 of 1780 (KHM 504). In this instance, *staccato* is used together with dots over repeated semiquaver notes, and it is thought to signify that these semiquavers should be performed detached, rather than portato, as is very frequently found in such figures in the string quintets. Thus, in this instance, *staccato* could also indicate a mere detached execution, and it would be the dots that would give it also a light and shortened effect.

The following two examples show two distinct notations for similar figuration, the first marked *staccato* with dots and the second only *staccato*. It is arguable whether these two notations imply a similar articulation.

²⁷³ See Example 122, p.292.

Example 61 Luigi Boccherini: String Quintet Op.30 No.3, 1780 (G 321). i. *Andantino Lentarello*, bars 39-40.²⁷⁴ Source: MS Copy; D-B KHM 495, p.6; String Quintet Op.31 No.2, 1780 (G 326). iii. Trio, bars 1-2. Source: MS Copy; D-B KHM 502, p.24.



In the above two examples the figuration in the two violin parts and the viola is the same with broken thirds in triplets. The first example is marked with dots whereas the second only *staccato*; both are in a piano dynamic. It seems likely that these two notations are not synonymous, the first one signifying a shortened execution whereas the second simply a detached but well articulated one. Another reason for the term *staccato* in the second example is perhaps for clarification purposes, i.e. to prevent unintentional slurring, as this type of figuration is often found slurred.²⁷⁵ The fact that the crotchets in two violoncello parts do not have dots marked could additionally support this view, as their articulation implies a more sustained *détaché*, and would not match a significantly shortened articulation in the viola.

As demonstrated, there are plentiful examples in the string quintets both in the autograph sources and in manuscript copies that suggest that *staccato* would have been used to indicate a detached but not necessarily a shortened articulation,

²⁷⁴ In 'Baillot's' thematic catalogue this movement is marked *Cantabile*.

²⁷⁵ The same notation, i.e. *staccato* for triplets without the use of dots, is also found in the *Minuetto* of the autograph score of String Quintet Op.39 No.1, KHM 517.

which, however, would differ from unmarked detached notes. That it signified a distinct detached execution can also be seen from its use in String Quintet Op.31 No.6 (KHM 506) in the *Allegretto con moto* in conjunction with *flautato* (*staccato e flautato*). *Flautato* is used in a parallel figure previously in this movement in conjunction with the term *stracinato*. It is clear that Boccherini intends the parallel passage to be played with a different articulation than *stracinato*. However, as a sole *flautato* indication would suffice to indicate a cease of *stracinato* articulation, it seems that *staccato* indicates a different expression, perhaps a particularly separated articulation; this is probably not a very short or light²⁷⁶ articulation though, as such an effect would probably not be appropriate for bowing close to the fingerboard, as the tension of the string is less at that point, which makes it harder to pinch the string with the bow.

The above examples have illustrated that *staccato* in Boccherini's string quintets could have a distinct effect from dots. That does not exclude a synonymous use with dots at places – particularly in soft contexts – for, as will be demonstrated below, the effect of such signs, i.e. the degree of shortening, could vary depending on the tempo and figuration. *Staccato* is best defined as the well-separated articulation of notes, which could involve a shortening of the notes although this is not the aim of the effect. When used in a *forte* context *staccato* was preferred to the use of dots or other signs, and is thought to have indicated a particular pronounced articulation, again though without the decisive shortening of the notes.

²⁷⁶ *Flautato* is also never found in conjunction with dots, which signify as mentioned a light execution.

When used together with dots, the term could be seen as a pleonasm, used for additional means of clarification, but most likely indicated a combination of a light, but well articulated execution. *Staccato* is also used in contexts where it could appear to have signified a mere detached articulation, thus preventing slurring, particularly when followed by similar slurred figures, or in passages which would normally be slurred such as arpeggios or passagework. A more detailed study of this term in other works of Boccherini might provide a clearer and definite picture of the use of this term.

Dots and vertical strokes

As mentioned, in the autograph sources of the string quintets we find both dots and strokes used. Although, as Brown has noted for these signs in eighteenth-century music, there does not always seem to have been a distinct meaning for the use of one or the other sign²⁷⁷ there are certain observations to be made regarding Boccherini's particular use of these.

It is useful to consider first what the use of these signs indicated in Boccherini's works, and to a certain extent whether this corresponded with that of other composers. As with the term *staccato*, it is worth considering whether dots and strokes specified a shortening of notes or mere separation. Regarding shortening, as has been remarked also by eighteenth-century theorists, there are certain factors that would influence the execution of notes with such signs. Carl Philipp Emanuel Bach in his *Versuch* noted that 'When notes are to be detached from each other strokes and dots are placed above them. [...] Notes are detached with relation to: their notated

²⁷⁷ Brown, 'Dots and Strokes', 595.

length, that is, quarter, or eighth of a bar; the tempo, fast or slow; and the volume, forte or piano.’²⁷⁸ This account already indicates that dots and strokes could merely indicate a detached execution;²⁷⁹ it also points to the importance of other factors, such as tempo and dynamics, for the execution of detached notes. It is perhaps useful to take as a starting point for the use of dots and strokes not the degree of shortening they might indicate, but their use, similarly to *staccato*, to indicate a particular detached and pronounced execution; the shortening can thus be the result of note-detachment depending on tempo, dynamic volume and note-value.

Regarding the use of signs to indicate separation, we find the stroke in particular being used in figures containing both slurs and detached notes in the string quintets, specifying which notes are to be detached, thus also the extend of a slur. This practice was described by Heinrich Christoph Koch in his *Musikalisches Lexikon*:

When for example the composer desires the first two semiquavers of a [four-note] figure to be slurred and the third and the fourth to be separated, these last notes should be marked with the detached signs [Abstoßzeichen] because the performer might think that they should likewise, as the first two notes, be slurred.²⁸⁰

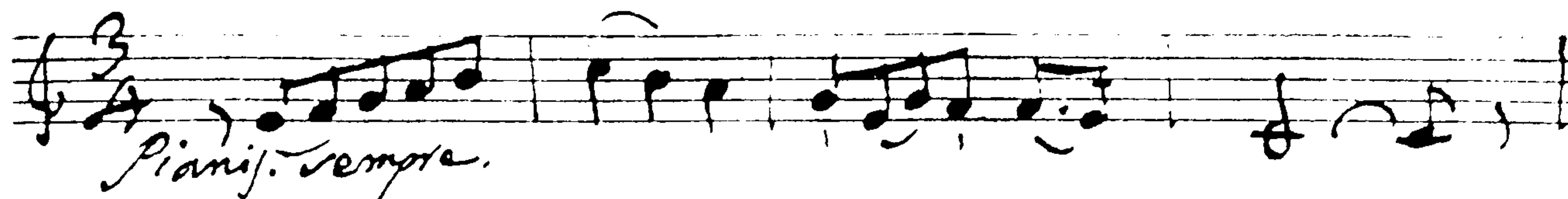
²⁷⁸ Carl Philipp Emanuel Bach, *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1753); trans. and ed. William J. Mitchell as *Essay on the True Art of Playing Keyboard Instruments* (New York: W.W. Norton & Company, 1949), 154.

²⁷⁹ This is also seen in the treatise of Duport, mentioned earlier, who uses dots over notes for marking the *détaché* (Duport, *Essai*, 166).

²⁸⁰ ‘Wenn z.B. der Tonsetzer verlangt, dass die beiden ersten Sechzehnteile in folgender Notenfigur geschleift, das dritte und vierte Sechzehnteil hingegen gestoßen werden soll, so müssen die beiden

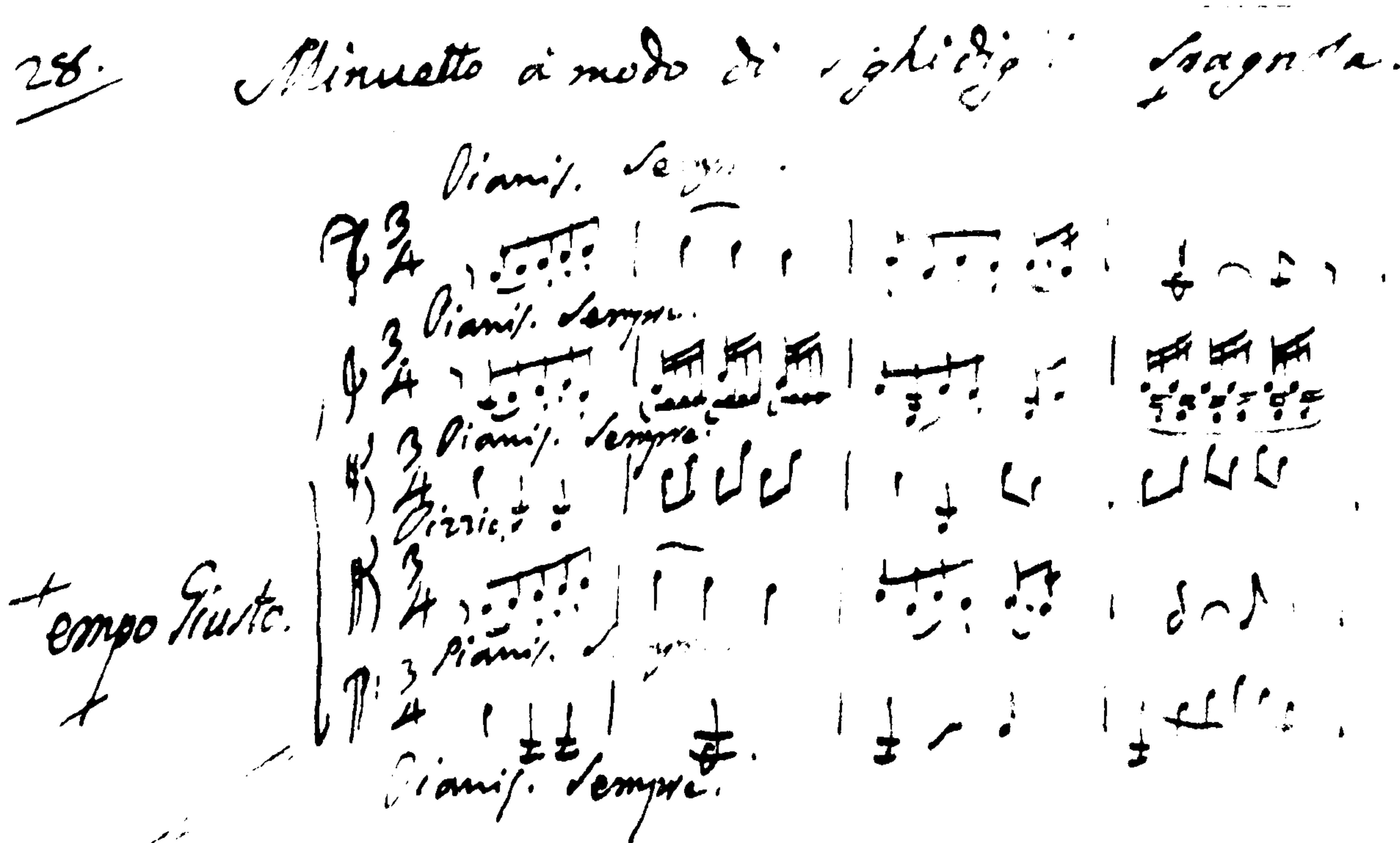
The following example – the opening bars of the *Minuetto a modo di Sighidiglia spagnola* from Quintettino Op.50 No.5 – presents such a use of the stroke.

Example 62 Luigi Boccherini: Quintettino Op.50 No.5, 1795 (G 374). ii. *Minuetto a modo di Sighidiglia spagnola*, bars 1-4. Source: Autograph Violin I Part; F-Po Rés.508 (20).



The autograph score – the only autograph that survives in Berlin of the Op.50-set – presents certain discrepancies in articulation, however the stroke is preserved as in the Paris autograph parts, shown in the example below:

Example 63 Luigi Boccherini: Quintettino Op.50 No.5, 1795 (G 374). ii. *Minuetto a modo di Sighidiglia spagnola*, bars 1-4. Source: Autograph Score; D-B KHM 550.



letzten mit dem Abstoßzeichen bemerkt werden, weil die Ausfühler sonst glauben, daß sie ebenfalls, so wie die beiden ersten, geschleift werden sollen.' (Koch, *Musikalisches Lexikon*, 44-45)

The use of the stroke in both sources supports the view that this sign was especially used to indicate separation. This is also suggested by the use of dots in KHM 550 in the first bar rather than strokes again. Its use therefore, seems to have been linked with phrasing rather than a particular articulation, although the effect of the detached notes would be a shortened one, due to the slight ‘breath’ one would make by lifting weight off the string before the placement of the slur in order to make the contrast in articulation more apparent. The purpose therefore of the stroke is more explanatory rather than articulation-related. The dots of the other hand, in bar one of this example, might be a change of articulation in comparison to the autograph parts, indicating a lighter execution, using less bow on these notes.

Another point to be made regarding the use of the stroke is that it appears to have been a more refined notation than the dot. We find for instance its use extensively – occasionally even exclusively – in autographs that have a particular fine appearance, in contrast to less calligraphic autographs such as the one above, in which dots are more frequent, and the distinction between dot and stroke is less clear.

Although it is not possible to conclude whether one or the other sign or both would have been used in earlier works, we do find autographs, such as the Op.10-set of MS 16735 (1), where strokes are increasingly more used than dots. Whereas this might indicate that the stroke was primarily used in earlier works, the appearance of this set suggests that its increased use was more related to notational care rather an evolution in notation, as has been observed for certain dynamic terms in this study. We find for instance in the same manuscript collection, in subsequent sets containing works composed only slightly later than the Op.10-set, but with a less neat appearance, that dots are more frequently present or alternated with strokes for the same figures; also, the distinction between the two notations often becomes less

clear. It may thus be the case that the stroke was more extensively used in earlier works, which were subsequently copied employing similar notations as in the original exemplar, or just that its use depended more on the attention and calligraphy during the preparation of a subsequent copy throughout Boccherini's lifetime. A number of examples from MS 16735 illustrate this point:

Example 64 Luigi Boccherini: String Quintet Op.10 No.3,²⁸¹ 1771 (G 265). i. *Allegretto*. Source: Autograph Violin I Part; F-Pn MS 16735 (1).



In the above fragments we find the use of the stroke for situations that the dot could similarly be used: for lightness (bar 16) and separation (bar 80). In bar 80 we also find the beaming assisting to the separation of the first demisemiquaver from the remaining three. This is a common practice in the string quintets to indicate phrasing and perhaps also part of a wider eighteenth-century musical orthography.²⁸² We also find that the unmarked notes, such as in bars 48 and 77, could have the same effect as the notes marked with a stroke, although the difference in dynamic in bar 48 might indicate a more pronounced detachment, distinct from that in the previous bars.

In the following example from String Quintet Op.10 No.5 (Gérard No.3) we find the use of the stroke to indicate both phrasing and light execution: the stroke on the quaver-note in the opening bars indicates that it should be detached from the

²⁸¹ In Gérard's thematic catalogue this is quintet No.1 marked *Andantino*.

²⁸² See Brown, *Performing Practice 1750-1900*, 41-46.

previous crotchet, and thus not sound like the resolution of the appoggiatura, but rather as an upbeat to the following bar. Likewise, in bars 8 and 10, the stroke indicates that the crotchet is an upbeat to the following bar, and should be performed with a separation from the previous quaver, rather than as the ending of the slurred figure; in bars 19-20 the stroke indicates lightness and a detached execution. Although, as can be seen in bars 26 and 28, Boccherini used both the dot and the stroke for abbreviated repeated detached notes, his common manner for marking such figures is with dots as in bar 26 rather than strokes (bar 28). We also see in this example, and in the following ones (Examples 66, 67), the inconsistency of his notation, often strokes turning into dots (bar 24) or dots used interchangeably with strokes for similar figures.

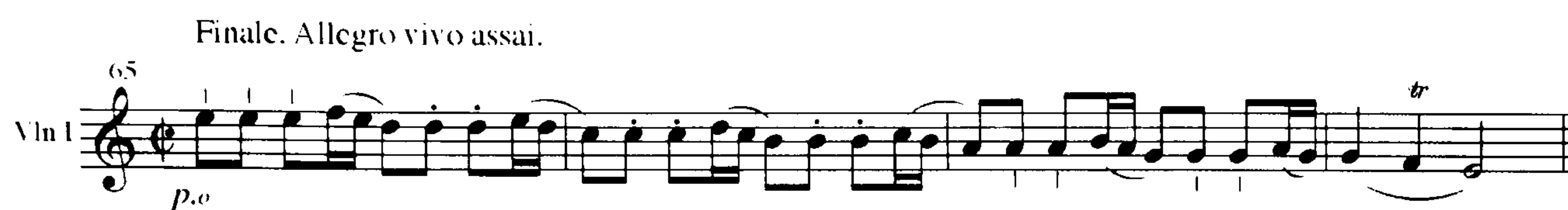
Example 65 Luigi Boccherini: String Quintet Op.10 No.5, 1771 (G 267). i. *Allegro non tanto*, bars 1-28). Source: Autograph Violin I part; F-Pn MS 16735 (1).

Allegro non tanto

Vln I

The musical score for Violin I consists of five staves. The first staff (bars 1-5) shows a melodic line with slurs. The second staff (bars 6-11) continues the melody with a slur and a trill (tr) in bar 11. The third staff (bars 12-17) includes a trill (tr) in bar 15 and a measure rest in bar 16. The fourth staff (bars 18-23) features dynamic markings 'for.' (forte) and 'pia.' (piano) and includes slurs. The fifth staff (bars 24-28) shows a trill (tr) in bar 25 and repeated detached notes in bars 26 and 28, marked with dots.

Example 66 Luigi Boccherini: String Quintet Op.13 No.3, 1772 (G 277). iv. *Finale. Allegro vivo assai*, bars 65-68. Source: Autograph Violin I Part; F-Pn MS 16735 (4).



Example 67 Luigi Boccherini: String Quintet Op.18 No.4, 1774 (G 286). i. *Allegro*, bars 89-90. Source: Autograph Violin I Part; F-Pn MS 16735 (6).

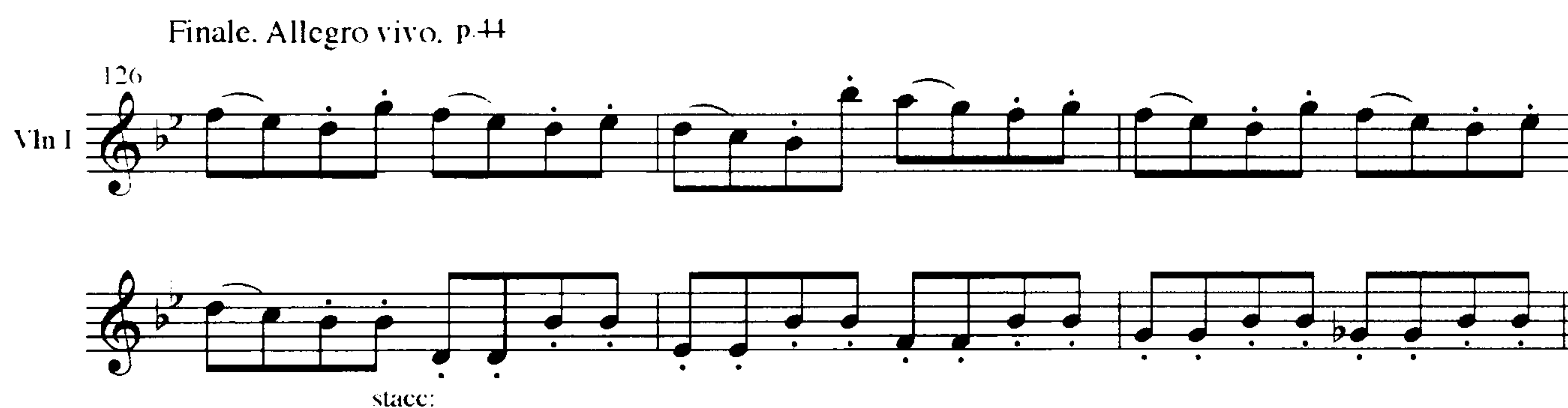


The examples above have illustrated that dots and strokes were used interchangeably in Boccherini's string quintets, and that the use of the latter often depended on neatness of notation, rather than signalling a different execution. Because the later autographs of the string quintets, i.e. those of the 1790s, often make more frequent use of dots than autographs of the mid-1780s or earlier where strokes prevail (this includes the manuscript copies in Berlin of the early 1780s) it would seem that dots were used more towards the end of Boccherini's life. However, because these late autographs – particularly the scores in Berlin – often have a less calligraphic appearance, it remains questionable whether dots were used throughout Boccherini's lifetime as a faster notation.

Since the vertical stroke though was used to indicate separation this indicates that also the dot, like *staccato*, indicated a detached execution, the shortening of the notes emanating from this instruction. It is useful at this point to return to the discussion of dots used together with the term *staccato*. Did this combination of terms indicate a particular detached execution, more pronounced perhaps, or was it merely employed for clarification purposes? The following

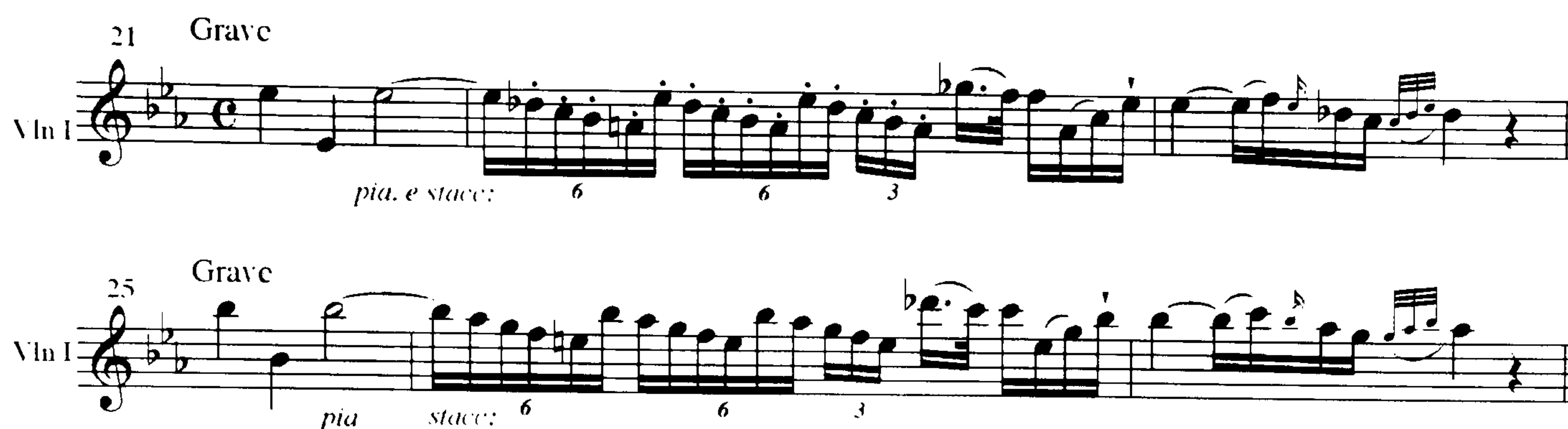
example from manuscript copy KHM 482 of String Quintet Op.28 No.6 (1779) demonstrates that *staccato* and dots could be used simultaneously to indicate a detached execution: the term *staccato* is used in bar 129 after several bars with figures regularly having a slur over the first two quavers and dots over the last two. Its use in bar 129 merely clarifies further, together with the dots in bars 130 and 131, that all subsequent notes are detached. Also, the dots on the third and fourth quaver-note of each figure are used synonymously with strokes, indicating that these notes should be detached rather than slurred as the previous two. The term *staccato* then has an explanatory purpose in this example rather than indicating a different articulation of these notes.

Example 68 Luigi Boccherini: String Quintet Op.28 No.6, 1779 (G 312). iv. *Finale. Allegro vivo*, bars 126-131. Source: MS Copy (Score); D-B KHM 482, p.44.



That dots used together with the term *staccato* were synonymous with the use of only the term *staccato* or dots above notes can also be seen in the example below. The first phrase from the *Grave* of String Quintet Op.31 No.1 (1780) has dots marked together with the term *staccato*; when this phrase is repeated in bar 25, only the term *staccato* is used. In both examples the stroke used on the last semiquaver in bars 22 and 26 (indicating separation) is preserved.

Example 69 Luigi Boccherini: String Quintet Op.31 No.1, 1780 (G 325). iii. *Grave*, bars 21-23 and 25-27. Source: MS Copy (Score); D-B KHM 501.



The previous examples have emphasised the use of dots and strokes to indicate separation. This does not imply that dots would not indicate lightness of execution, i.e. a shortening of the notes as well. The example below illustrates that dots above notes implied distinct articulation than unmarked ones: in bars 95 and 99 dots cease above the semiquavers; in both cases the dynamic changes from *piano* to *forte*. This illustrates that a different articulation is required for each dynamic level: the *piano* dynamic requires a lighter execution using less bow and less weight, whereas the *forte* a longer – less detached bowstroke – also producing greater dynamic volume.

Example 70 Luigi Boccherini: String Quintet Op.60 No.3, 1801 (G 393). iv. *Allegretto*, bars 92-100.

Source: Autograph Vla II Part; F-Po Rés.509 (2).



Dots are commonly found together with soft dynamics, and, as has been observed for the use of *staccato*, they often cease in strong dynamics where we often find the term *staccato* used instead. Only exceptionally are dots found in conjunction with strong

dynamics, such as in the String Quintet Op.60 No.5 of 1801 [Rés. 509 (3)] where they are used in a passage marked *forte*.

To summarise, although both dots and strokes are used interchangeably in the string quintets, the stroke is increasingly more often found to indicate separation in phrasing, whereas the dot, lightness and a shortened execution. We could thus conclude that *staccato*, dots and vertical strokes in the quintets indicate primarily separation, which involves shortening of the notes depending on the context: the dynamic volume and the tempo of the movement. The shortening of the notes could thus vary from a non-shortened effect performed with the same articulation as unmarked notes – in situations where these signs merely indicate that notes should not be slurred – to that understood today with a notable shortening of the notes – particularly in fast tempi – or producing a light effect in conjunction with soft dynamics.

3.2 Signs Specifying Portato and Legato Execution


Wavy line and dots under slurs

That *staccato*, strokes and dots were sometimes used for clarification purposes, specifying a detached execution rather than a particular articulation, stems perhaps also from the common practice of slurring repeated notes in the same bowstroke – especially in accompanying material; this was marked by an undulated (wavy) line (~~~~) or with the modern portato, or slurred staccato, notation (· · · ·). The degree of separation of the notes, as will be shown, could vary depending on a number of factors, most importantly the material (melodic or accompanying) and the tempo of the movement. The first notational type (wavy line) seems to have indicated a special kind of portato, with notes only slightly separated from another – particularly when used for repeated notes – producing an undulating sound.²⁸³ The *portato* articulation was discussed in Baillot's *L'art du violon*:

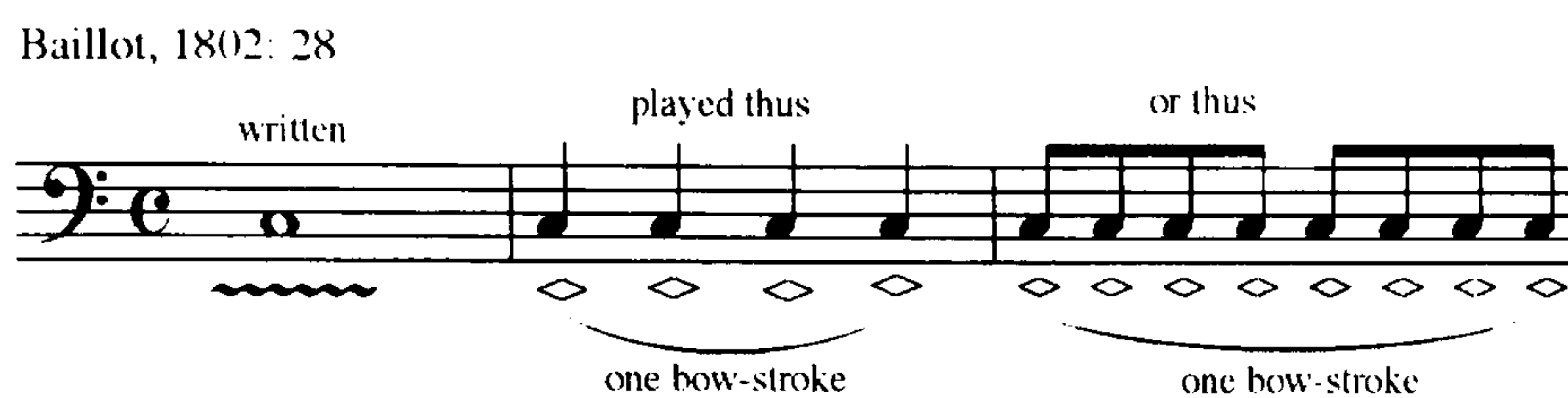
Portato, the undulation produced by the bow alone, is of a calm and pure expression, because, on the one hand, it is generally used in slow or moderate tempi and on an open string, and on the other hand, when it is played with one finger on the string, which does not move, the intonation of the note remains fixed.²⁸⁴

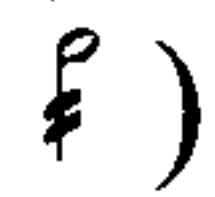
²⁸³ In the nineteenth century this sign was also used to indicate a special type of vibrato, the right-hand vibrato (see Brown, *Performing Practice 1750-1900*, 536-539). It was marked on long notes, which were executed as smaller note-values on the same bowstroke, similarly to portato. Brown notes that this technique was 'the most extremely legato form of that technique [portato]' (ibid. 538); it is thought though that in Boccherini's works this sign indicated portato not vibrato.

²⁸⁴ Baillot, *L'art*, 239; also quoted in Stowell, *Violin Technique*, 208. Baillot cites as an example the opening bars from the *Cantabile* of Boccherini's String Quintet Op.29 No.1 (G 313).

Also the authors of the Paris Conservatoire violoncello method described this bowing stating: ‘The undulating or pulsatory bowstroke, which is indicated by this mark , is a compound of many swelled notes, every one of which should have its loudest part at the commencement of every counted portion, or of every half count, of the measure.’²⁸⁵

Example 71 P. Baillot, H. Levasseur, C.-S. Catel, C.-N Baudiot, *Méthode de violoncelle et de basse d’accompagnement* (c.1802, 28).



Although this account matches the description of portato, the example quoted resembles the description of the bow-vibrato technique, i.e. marking a long note with a wavy line, and executing it as repeated crotchets or quavers in one stroke.²⁸⁶ The account is useful though for its description of the portato effect as compound swelled notes, illustrating that there should not be a sharp attack between the notes, as with the modern slurred staccato notation. In Boccherini we only find the wavy line marked over a long note as a shorthand-notation for portato over repeated notes lasting several beats, or even bars ().

It is also worth mentioning Giuseppe Maria Cambini’s account for this bowing in his *Nouvelle Méthode* of 1800:

‘When we find, either in the accompaniment, or in solo parts, a number of notes marked on the same line, under which the composer has marked

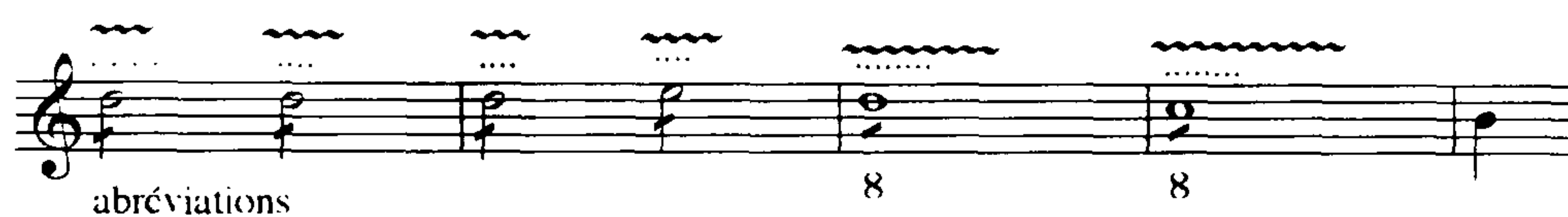
²⁸⁵ Baillot et al., *Méthode de violoncelle*, 28.

²⁸⁶ See p.202 fn 283.

the characteristic sign *piano. dolce* or *P^o. dol*: one must not draw and pull [the bow] on each note, one must take on a single bowstroke, eight, ten, twelve, as many as one can, and never leave the string, and give to each note a small attack to make it [the string] vibrate, even if one would have forgotten to place above the notes the indicative following sign:



Note that sometimes abbreviations are used, where a single note indicates four, sometimes eight [notes].²⁸⁷



As can be seen Cambini's notation includes also dots above the notes, which do not occur in Boccherini's works; this could be, however, because of the common practice of marking detached notes with dots or strokes – as mentioned for instance for Duport for his notation of the *détaché*;²⁸⁸ indeed, in his *Méthode*, Cambini marks

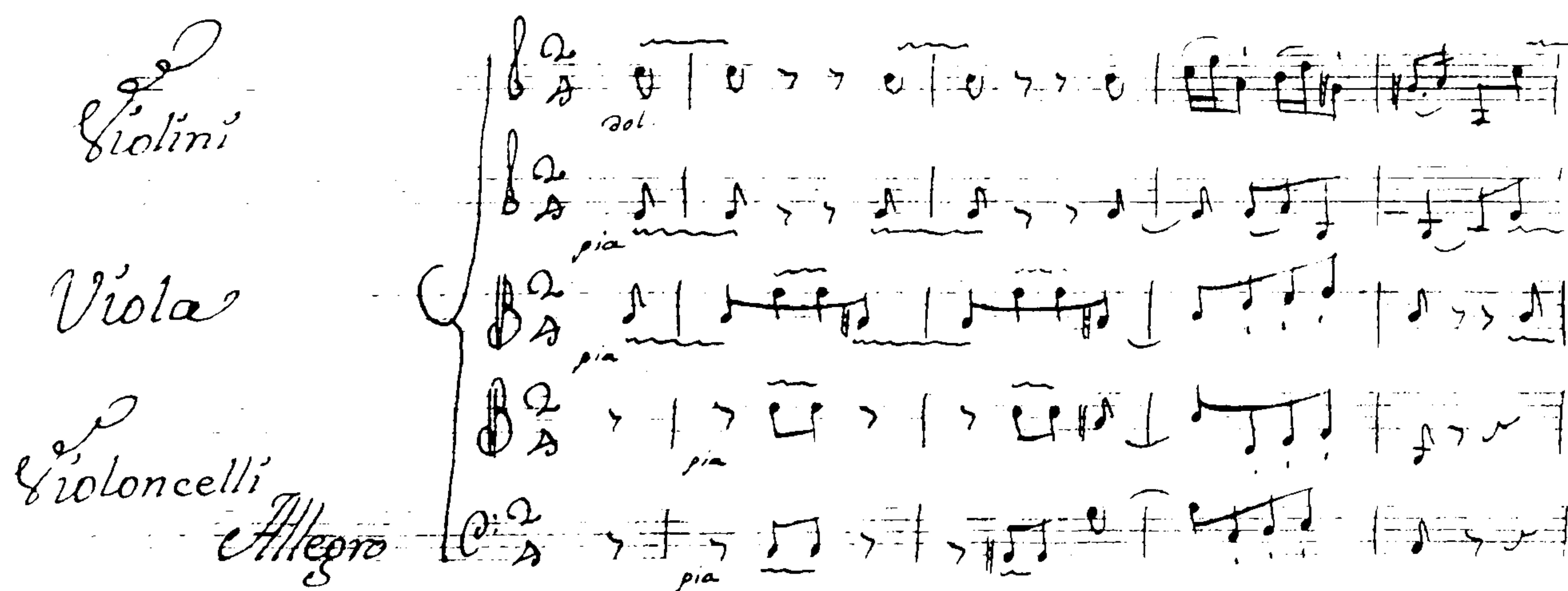
²⁸⁷ 'Lorsque l'on rencontrera, soit dans l'accompagnement, soit dans les pièces récitantes, plusieurs notes tracées sous la même ligne, sous les quelles le compositeur aura mis le signe caractéristique *Piano. dolce.* ou *P^o. dol*: il ne faut pas tirer et pousser à chaque note, il faut en faire d'un seul coup d'archet, huit, dix, douze, ce qu'on pourra, et ne jamais quitter la corde, en donnant à chaque note un petit coup pour la faire vibrer, quand même on auroit [*sic*] négligé de placer au-dessus des notes le signe indicatif suivant [Example]. Observez que quelquefois on se sert des abréviations ou une seule note en indiquant quatre, quelquefois huit [Example].' (Giuseppe Maria Cambini, *Nouvelle méthode théorique et pratique pour le violon divisée en trois parties* (Paris: Naderman, 1800), 23; author's trans.)

²⁸⁸ Duport, *Essai*, 166.

vertical strokes above notes for indicating the *détaché*;²⁸⁹ the dots thus in the above examples are probably not part of the notation of the portato effect. In Boccherini, the notation of long notes with dots is used similarly to the wavy line above long notes, i.e. as a shorthand to indicate a detached execution of repeated notes for several bars ($\overset{\cdot\cdot\cdot\cdot}{f}$).

In Boccherini's works we find both the wavy line and dots under slurs for the notation of portato articulation, however, there seems to have been an evolution in notation and usage between earlier works and later ones: in the non-autograph manuscript copies that survive in Berlin – which are thought to have been copied in the early 1780s – the wavy line is almost exclusively used, whereas in later autographs we find a shift from an almost equal use of both signs, to the predominant use of the later notation, i.e. dots under a slur. A number of examples with the use of these signs in the string quintets follow below:

Example 72 Luigi Boccherini: Quintettino Op.30 No.2, 1780 (G 320). i. *Allegro*, bars 1-4. Source: MS Copy; D-B KHM 494.



The above example illustrates a use of the wavy line; interestingly, Boccherini employs it in a fast movement, rather than a slow one as described by Baillot (see quotation above). Boccherini uses it in all parts, melodic and accompanying and only

²⁸⁹ Cambini, *Nouvelle méthode*, 17.

for a momentarily gesture comprising two notes rather than an entire bar. In most instances, however, in the string quintets, it is employed for longer passages of repeated notes. Especially in these manuscript copies, the wavy line is used almost exclusively for repeated notes that are not interrupted by rests; only very occasionally we find the sign used for non-repeated notes, such as in the example below from the *Sostenuto assai* of Op.25 No.2 (KHM 462).

Example 73 Luigi Boccherini: String Quintet Op.25 No.2, 1778 (G 296). i. *Sostenuto assai*, bars 24-25. Source: MS Copy (score); D-B KHM 462, p.5.

Sostenuto assai

24

The musical score for Example 73 shows five staves for Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The first violin part has a wavy line above the notes, indicating a sustained or 'sostenuto' effect. The score includes dynamic markings 'sforz.' and 'pia'.

Here, the wavy line is used for non-repeated notes in the first-violin part combined with rests. This articulation secures a smooth sound, suitable for the slow tempo of this movement, and prevents the semiquavers sounding too short and jerky if played detached; the use of rests between the notes could actually indicate the amount of breath intended between each note.

Also in the following example the wavy line is used for non-repeated notes, this time though in a fast movement.

Example 74 Luigi Boccherini: Quintettino Op.30 No.5, 1780 (G 323). i. *Allegretto*, bars 1-6. Source: MS Copy (score); D-B KHM 497.

The image displays a musical score for the first six bars of the 'Allegretto' movement from Luigi Boccherini's Quintettino Op.30 No.5. The score is written for five instruments: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello I (Vc I), and Violoncello II (Vc II). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto'. Performance markings include 'pia' (piano) and 'poco rinfor.' (poco rinforzando) for the Violin parts, and 'pianis:' (pianissimo) and 'poco for.' (poco forzando) for the Viola and Violoncello parts. Wavy lines are used above the first violin part and below the second violin part to indicate a specific articulation style.

In this instance, the difference between the use of the wavy line and a slur is very subtle because of the relatively fast tempo of the movement, illustrating Boccherini's minute detail in performance instructions. The effect of the wavy line gives, as in Example 72, smoothness to the movement, in contrast to a detached execution, and perhaps also adds playfulness to the *Allegretto* movement.

Such use of the wavy line though is not common. In the majority of cases in these manuscript copies we find the wavy line used in repeated notes in accompanying lines, as in the examples below (Example 75). In such instances, the wavy line seems to have been used for homogeneous articulation in parts, combined with slurs in leading parts (Example 76). This supports the view that the separation between each note should be slight and imperceptible. In the following example the wavy line is marked throughout the bar in the second-violin and viola parts; later in the movement though, the line is marked over groups of four semiquavers. Although this is not a consistent practice – both the autograph and the non-autograph sources – the extent of the wavy line can serve as an indication for bow change. Although the

wavy line is found in conjunction with various dynamic levels, it is more commonly found together with soft dynamics, or with terms signifying an increase in dynamic volume, i.e. *rinforzando*, *crescendo* and *poco forte*, rather than very strong dynamics.

Example 75 Luigi Boccherini: String Quintet Op.29 No.1, 1779 (G 313). i. *Andante Moderato*, bars 1-3. Source: MS Copy (score); D-B KHM 485.



Note the difference in notation in the first-violoncello part, which executes non-repeated notes; this might be an indication that this notation (. . .) signified a more audible separation of the notes than the wavy line on repeated notes.

Example 76 Luigi Boccherini: String Quintet Op.25 No.6, 1778 (G 300). iii. *Largo Cantabile*, bars 1-2. Source: MS Copy (score); D-B KHM 466.



The portato articulation in the second-violin part is used in order to near the slurred one in the first-violin part, creating a homogeneous effect; a detached execution of the repeated notes would create a much stronger contrast in articulation.

That its use was largely associated with softness and smoothness can also be seen in its frequent use on weak parts of the bar; it is often used, for instance, in repeated

notes preceded by rests on the strong part of the bar, or following an accent, as in the example below:

Example 77 Luigi Boccherini: String Quintet Op.25 No.5, 1778 (G 299). i. *Allegro Moderato assai*, bars 71-73. Source: MS Copy (score); D-B KHM 465.



The wavy line in the two violoncello parts together with the *piano* dynamic enable the release of pressure following the *forte* attack, the bow naturally returning to the nut with this portato articulation for the next accent. Note how the two violoncello parts form together a single line (Example 78). The practice of splitting one line between different parts is common in Boccherini's string quintets. Whereas in places it can add textural variety to the movement, as the tone-colour is slightly altered from one instrument to another – especially if the material is split between different instruments – in this instance, the two parts have to work towards a unified sound, particularly the second violoncello whose quavers need to sound like the last two of the first violoncello's rather than as a distinct figure.

Example 78 Luigi Boccherini: String Quintet Op.25 No.5, 1778 (G 299). i. *Allegro Moderato assai*, bars 71-73; Vc I, II parts.



Interestingly, in these manuscript copies the portato articulation for non-repeated notes ($\cdot \frown \cdot$) is not used very extensively; instead, we often find the wavy line combined with slurs in the melodic parts rather than with dots under slurs (an exception is the use of this notation in Example 75).

It has been remarked in the beginning of this discussion that dots and strokes on repeated notes could be used to warn against a portato articulation rather than specify a light execution. Such a use can be seen in the following example:

Example 79 Luigi Boccherini: String Quintet Op.28 No.6, 1779 (G 312). iii. *Larghetto*, bars 20-21.

Source: MS Copy (score); D-B KHM 482.



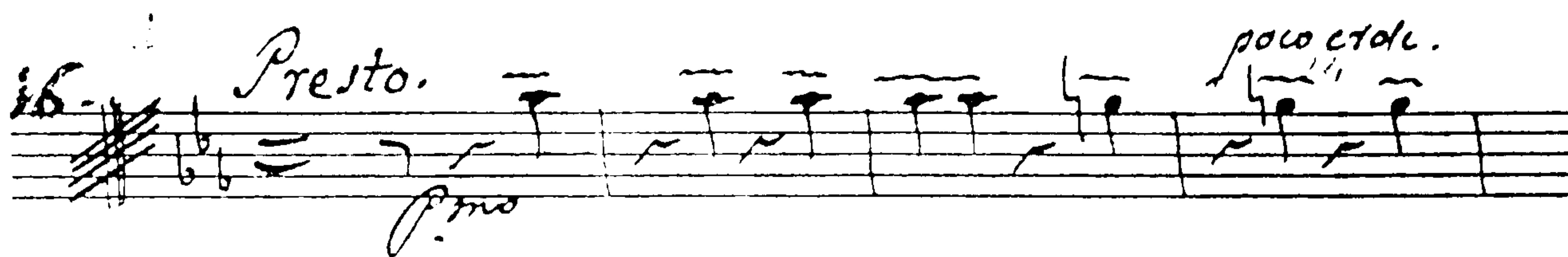
One last use of the wavy line is on a single note rather than a group of notes, as in the example below.²⁹⁰ As mentioned, it is not thought that Boccherini specifies vibrato on such occasions, rather a similar portato articulation as discussed above. Perhaps this notation was synonymous to the continuous wavy line on non-repeated notes seen in Example 73, indicating that the notes should be executed in one bowstroke with a breath between each note. Otherwise, it many have indicated that such notes

²⁹⁰ See also Example 122, p.292.

should receive their full note-value and not be shortened, despite the rests in between the notes.

Example 80 Luigi Boccherini: String Quintet Op.40 No.4, 1788 (G 343). iii. *Presto*, bars 1-3.

Source: Autograph Parts (Vc I); F-Po Rés.508 (17).



To summarise, it appears that the wavy line was used quite extensively in the non-autograph manuscript copies of the string quintets, primarily for repeated notes, but also – less frequent – for non-repeated ones; the extent of the wavy line could indicate bow change, although this practice is not consistent. In contrast, we do not find very frequently the use of dots under slurs in these sources, i.e. the modern notation for portato for non-repeated figures. This is particularly noticeable in passages where repeated notes are combined with similar figures in the remaining parts, marked only with slurs; in such places the use of portato in the non-repeated figures would be suitable for a homogenous articulation in all parts. That dots under slurs would signify a portato execution rather than a sharp separation under one stroke is suggested from the simultaneous – albeit rare – use of this notation in conjunction with the wavy line, such as in the *Andante Moderato* of KHM 485 (Example 75).

Interestingly, dots under slurs become increasingly more common in Boccherini's autographs – the majority of which is thought to have originated after 1786, including of those works composed in the 1770s. In the autographs from works originally composed before the mid-1780s we find an inconsistent practice: in some, the wavy line is still used for repeated notes, whereas dots under slurs for non-

repeated notes; in others, dots under slurs appear for both repeated and non-repeated notes. In String Quintet Op.39 No.3 for instance, we find extensive use of the wavy line for repeated notes in the *Allegro vivo* and dots under slurs for non-repeated ones. Overall, this work is thought to reflect Boccherini's earlier notation (as already mentioned, this work was originally composed with the customary scoring for two violoncellos, also listed as such in the two thematic catalogues of Boccherini's works): the work includes a large variety of performance terms, including *rinforzando*, *smorfioso*, *sciolte* etc., that are largely found in earlier works, which suggest that when Boccherini prepared this manuscript – the precise date of the manuscript is not known – he probably adopted the notation present in his exemplar. It can therefore be assumed that the wavy line would have been used in his earlier works for repeated notes, as is reflected also in the Berlin manuscript copies, and dots under slurs for non-repeated ones.

Also in the Op.36-set of 1784/6 we find an inconsistent practice, with dots under slurs often being used interchangeably with the wavy line for repeated notes (see example below), although for non-repeated notes dots under slurs tend to be the norm, the wavy line being confined to repeated notes.

Example 81 Luigi Boccherini: Quintettino Op.36 No.2, 1784/6 (G 332). ii. *Rondeau. Moderato*, bars 93-105. Source: Autograph Parts (Vln I); F-Po Rés.508 (7).



This example shows repeated notes in the first bar unmarked, together with *fortissimo* dynamic, subsequently repeated notes with dots under slurs in bar five of the example and last, repeated notes with the wavy line in *pianissimo* dynamic.

Whereas it can be argued that the notation used could depend on dynamic volume – and thus that dots under slurs would signify a more pronounced separation for repeated notes than the wavy line – it is more likely that by this time Boccherini employed a variety of notations interchangeably. This can also be seen from his use of the wavy line in String Quintet Op.36 No.1 [Résumé 508 (6)] for non-repeated notes, which is synonymous to dots under slurs (Example below). Furthermore, this preciseness is not consistent in other similar examples in these works.

Example 82 Luigi Boccherini: Quintettino Op.36 No.1, 1786 (G 331). i. *Andante Affettuoso*, bar 27.

Source: Autograph Parts (Vln II); F-Po Rés.508 (6).

Andante affettuoso.

27

Vln II

ff.mo *pia.*

An interesting discrepancy regarding the use of portato between the autograph parts of the Op.36-set in Paris and the autograph scores in Berlin can be seen in the following examples:

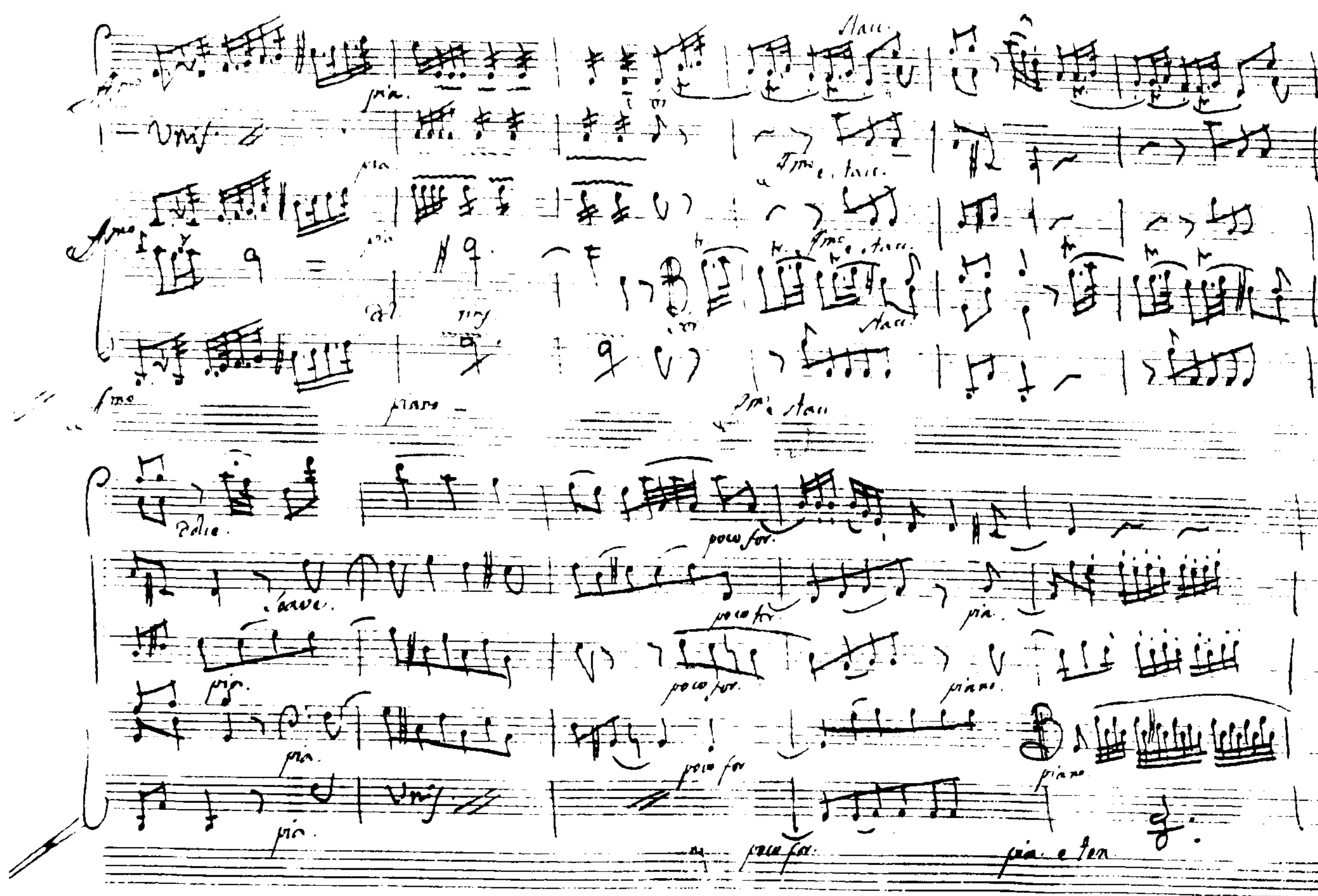
Example 83 Luigi Boccherini: Quintettino Op.36 No.3, 1784/6 (G 333). i. *Larghetto*., bars 11-24.

Source: Autograph Parts (Vln II); F-Po Rés.508 (8).

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is marked "pia." and "p. e stacc." with a dynamic of "f.". The second staff continues the melody, marked "soave." and "poco for." with a dynamic of "p.". The third staff features a dense texture of sixteenth-note chords, also marked "pia.".

Example 84 Luigi Boccherini: Quintettino Op.36 No.3, 1784/6 (G 333). i. *Larghetto*, bars 10-20.

Source: Autograph Score; D-B KHM 510.



From the above comparison it appears that Boccherini kept in both sources the wavy line in the second-violin part for the repeated notes in bars 11-12 and the *fortissimo e staccato* marking in bar 13, but altered the articulation in bar 20 (also the following bars in the autograph score with this figure are marked merely with dots). Was this a change of articulation in the later source, preferring portato rather than detached articulation? Or could this be an evolution in the frequency with which this notation is used, explaining perhaps also the fact that the portato notation for non-repeated notes is not very frequent in the manuscript copies of the string quintets; instead, either detached notes or slurred figures are used. In contrast, in places where the portato notation *is* used in the Op.36-set of 1784, it is left the same in the corresponding parts of the 1786-version, as for instance in the *Quintettino dello Scacciapensiero* (G 336), three bars before the end of opening *Lento, e Amoroso* movement.

The latter view is further supported from a comparison of the two manuscript sources of the *Larghetto* of String Quintet Op.28 No.3 (1779) (Example below). In bars 18-19 the autograph parts in Paris have dots under slurs for the last two semiquavers of these bars. In the manuscript copy we see that none of the two semiquaver-figures employ portato articulation.²⁹¹ The figures are consistently marked detached, and only the last two in bar 19 are slurred – in accordance with the second-violin part, indicating that this is a different gesture from the detached semiquavers. Thus, in the autograph parts there has been a change of articulation (the second violin is inconsistent with the first-violin part, probably left as in the earlier source), which is important as it illustrates that the portato articulation was not used to a great extent in earlier works but became more frequent after the mid-1780s; instead, a slurred or detached (light) articulation was preferred in earlier works.

Example 85 Luigi Boccherini: String Quintet Op.28 No.3, 1779 (G 309). i. *Larghetto*, bars 17-20.

Sources: Autographs Parts; F-Po Rés.508 (24) and MS Copy; D-B KHM 479.

17 *Larghetto*. [Rés.508 (24)]

Vln I

Vln II

poco for.

17 *Larghetto*. (KHM 479)

Vln I

Vln II

poco for.

poco for.

²⁹¹ Notice also the difference in orthography between the two sources: the breaking of the beam in the autograph parts for the last two semiquavers to indicate that these are the upbeat to the following figure.

In later autographs the wavy line seems to have been completely replaced by the use of dots under slurs, and is only found in movements with very slow tempo indications.

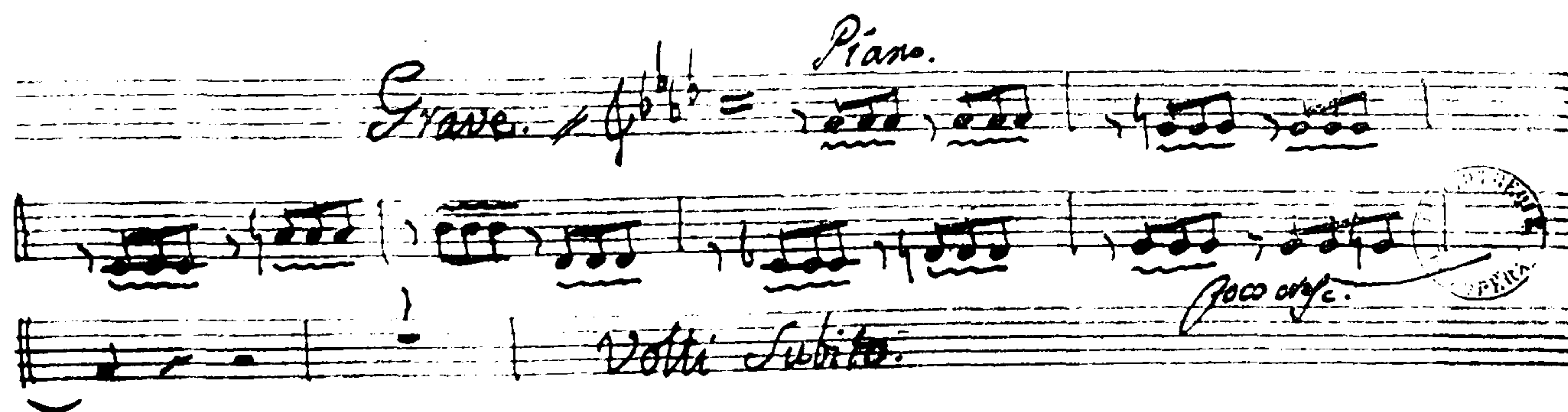
Example 86 Luigi Boccherini: String Quintet Op.62 No.2, 1802 (G 398). i. *Andante con un poco di moto*, bars 1-14. Source: Autograph Parts (Vln I); F-Po Rés.509 (6).



In the above example, although the movement has a slow tempo indication, the new portato notation is consistently used for repeated notes as well as non-repeated notes.

In the sixth work of the Op.60-set, however, dated just a year before the Op.62, we find the old notation used in a *Grave* movement in all parts.

Example 87 Luigi Boccherini: String Quintet Op.60 No.6, 1801 (G 396). iii. *Grave*, bars 1-8. Source: Autograph Parts (Vln II); F-Po Rés.509 (4).



In the first movement of this work, the *Allegro Moderato*, we find the use of dots under slurs, which could indicate, as mentioned, that the wavy line was reserved by this time for very slow movements, indicating a distinct articulation, with less separation between each note, in contrast to dots under slurs, which required a more audible separation. It should be noted, however, that this is the quintet that bears the

date-marking ‘.1781.’ on the title-page of the first-violin part – also remarked by Gérard in his catalogue.²⁹² This could indicate that the work was actually composed in 1781 in which case, it is not surprising to find old notations, such as the wavy line, reflected in a later version.

Since the Berlin non-autograph manuscript copies are the earliest sources of the string quintets – reflecting Boccherini’s earliest notation in these²⁹³ – it seems therefore, that there was also in the case of articulation an evolution in his notation. In his earlier works, the wavy line was consistently used for repeated notes and subsequently its use became less frequent, increasingly being replaced by dots under slurs especially in fast movements; the later notation is used overall more frequently in the middle and later works than in the earlier works. There is an overlapping period in the mid-1780s – especially apparent in the Op.36-set of 1784/6 – in which dots under slurs are increasingly used for repeated notes (KHM 513) instead of the wavy line; the two terms though are often used interchangeably at this period. In Boccherini’s later autographs the wavy line is confined to slow movements for repeated notes; an exception to this practice form a number of string quintets from the Opp.60- and 62-sets, where we find the notation used again in fast movements,

²⁹² *Thematic Catalogue*, 444.


²⁹³ Although it could be argued that the lack of this notation in the Berlin manuscript copies could be the copyist’s notational habits, it is more likely that this notation was not present in his copying exemplar: although we find that the placement of dynamic markings and the extend of a slur could be slightly different from Boccherini’s autographs (compared to the autograph separate parts in Paris), his use of dynamic terms, movable C-clefs and other features, suggests that he was consistent with the notational terms Boccherini employed. Also, the appearance of these manuscripts indicates a professional copyist who probably would not be inclined to introduce his own notations.

only for repeated notes though. This could be an additional indication for the earlier origin of these works – or at least for certain works included in these sets.

With regard to the works originally composed in the 1770s, but of which later copies were prepared – most importantly the sets in the manuscript collection MS 16735 – we find these two notations used interchangeably, as for instance in the autograph first-violin parts of the Op.10-set, the wavy line being perhaps reserved slightly more for slow movements. This could indicate – likewise with the use of the vertical stroke and dots – that the notation of dots under slurs or the wavy line depended again on the appearance in a manuscript, the second being perhaps a more neat notation than the first. It could also indicate that the older notation was used in the exemplars from which Boccherini was preparing the later parts, and that he occasionally – but not consistently – replaced the wavy line with the new notation.

What becomes apparent though from these two notations, is that they were both used to signify portato articulation, but that the wavy line, when used for repeated notes, required less separation between each note, whereas dots under slurs a more articulated execution, although not as sharp as the ‘staccato’ that Baillot – and possibly also Duport – described in their treatises.²⁹⁴ The appearance of both

²⁹⁴ Duport does not actually describe this technique; he merely mentions that it is well known.

However, his examples are similar to Baillot’s, as is his terminology and notation of the ‘staccato’ technique, i.e.  (Duport, *Essai*, 171). Previously in his *Essai* Duport cites a bowing example that could be similar to Boccherini’s portato technique of six quavers, the first three slurred and the last three with dots under a slur. He notes for this example: ‘The first three down bow, and the three following taken *staccato*, with an up bow’ (ibid. 169). It seems thus that for Duport this notation signified separated (*staccato*) notes in one stroke. It is not certain, however, whether he intended a less sharp, i.e. portato, articulation for such short figures than for his extensive *staccato* examples (p.171) where up to 16 notes are included under one slur. Baillot states: ‘The *staccato* or articulated *détaché*,

signs thus in some works actually clarifies rather than confuses performance, as it appears that they did actually signify a slightly different articulation; this distinction could thus also be applied to places where only one of the two notations is employed.

Slurs

The variety of articulation patterns used in the string quintets, as well as the frequency and detail with which they are marked could form a separate study in itself. It is perhaps more useful to refer to certain points that arise regarding the use and function of slurs in these works, such as string bowing, phrasing and accentuation; also, Boccherini's notation, and – to a certain extent – discrepancies that are found between different sources of the same work.

With regard to the patterns that are used in the string quintets, we find a large variety of combinations used. This not only gives a useful insight into the sort of slurring that might have been appropriate in eighteenth-century music – alongside slurring patterns listed in contemporary theoretical sources, which often though will merely list bowing patterns over repeated figures, or brief examples, lacking their combination into larger musical phrases and an overall context – but also, could be used as a guide for eighteenth-century music literature that is not marked with such detail, particularly solo music. For the latter, since markings such as slurs or dynamics were not extensively used in concertos and sonatas, the string quintets

is played by drawing the first note brusquely, down-bow, and then playing all the others in an up-bow, 'biting' them like fast, short *martelés*' [Baillot's terminology for the modern staccato]. (Baillot, *L'art*, 175)

could be used as a useful source of reference, especially since they contain extensive soloistic material in all parts.²⁹⁵

An interesting starting point regarding slurring in the string quintets is the manner articulation functions for the shaping of long phrases. We find for instance, that the specified slurring when bowed-out (without adding successive up-bows, or down-bows) naturally arrives at the strong part of the bar at the beginning of a new phrase. Thus, although certain bars within such a phrase can start with an up-bow – contrary to the general down-bow rule –²⁹⁶ this can be an intentional effect in which entire bars act as up-beats, or weak bars, to others as part of a larger phrase. This indicates thus an emphasis on larger phrase structures, consisting of smaller bar-combinations. The emphasis on the down-bow, or the metrical hierarchy in a bar, is thus at times not the ultimate purpose of articulation or accentuation, but can vary in order to bring out a larger phrase, or underline certain notes or figures within a phrase. It should be noted, that such a use of articulation is different from the general view of the Italian bowing style, i.e. bowing-out music as it comes.²⁹⁷ From the latter it can be concluded that no principles of phrasing, accentuation etc. are taken into account, whereas as will be illustrated in Boccherini's string quintets, the slurring is often especially constructed in order to bring out a particular phrasing or expressive

²⁹⁵ Boccherini's *Six Sonatas for violoncello* (G 13, 6, 5, 10, 1 and 4) published by W. Campbell (London, c.1790; RISM: A/I/1 B 3016) for instance, hardly contain dynamic markings, and even articulation markings are not marked with the same detail in certain movements; the sonatas also lack expression and special-effect markings, frequently used in the string quintets.

²⁹⁶ For a general discussion of the down-bow rule in eighteenth-century music literature see Walden, *One Hundred Years*, 146-149.

²⁹⁷ See discussion in Walden, *ibid.*

result. The opening phrase from String Quintet Op.30 No.3 of 1780 illustrates this point:

Example 88 Luigi Boccherini: Quintettino Op.30 No.5, 1780 (G 321). i. *Andantino Lentarello*, bars 1-8. Source: MS Copy (score); D-B KHM 495.



The unconventional slurring of the upbeat to bars one, three, and five with the next note (unconventional also because of the leap between the two notes) results in arriving in bars two, four, and six on an up-bow – contrary to the down-bow rule. However, this slurring results in the phrase being grouped into two-bar units the second, fourth, and sixth bars acting as entire upbeats to the following ones. The strong-weak bar-division of the phrase is emphasized less in bars seven and eight, both of which start on a down-bow, signalling the conclusion of the phrase. The manner this phrase is slurred enables it to be bowed-out without the use of any successive up-bows naturally arriving on a down-bow on the strongest bar of the phrase, bar seven, and the last bar on the phrase, bar eight.

It should be noted though that despite such sophisticated slurring as in the example above, Boccherini's slurring is not always consistent or as clearly marked in the manuscript sources. However, despite the lack of precise notation at places, there are enough occasions where his articulation shows particular care and thoughtfulness, in order to conclude that it is not accidental.

The cross-beat slurring used in the above example is a quite extensively-used pattern in the string quintets; this slurring connects a weak note to a following strong one within a bar, or a weak note with a strong note of the following bar, changing thus the regular metrical accentuation of a bar. Duport cites an example of

this type of bowing in this *Essai* describing it as ‘*contretemps*’ bowing, adding that ‘this bowing is much used in the present day’.²⁹⁸ Indeed, this pattern is among the most commonly used in the string quintets. It is useful therefore to refer more extensively to the different functions of this slurring pattern in these works.

As a bowing pattern we find it used for adding variety and expression to a phrase by means of shifting the metrical accentuation of a bar.²⁹⁹ Another use, relating more to technique, is to facilitate bowing: as shown in the example below, its use can prevent successive down- or up-bow strokes in order to arrive with the right stroke at the beginning of a bar, enabling thus a smooth bowing-succession.

Example 89 Luigi Boccherini: Quintettino Op.36 No.1, 1784/6 (G 331). i. *Andante Affetuoso*, bars 16-18. Source: Autograph Score; D-B KHM 509, p.3.



In the above example, the cross-beat slurring in the two violoncello parts allows for a natural and smooth bowing-out of the phrase until its conclusion in bar 18. Should the slurring not extend to the first semiquaver of the following figure, the bow would have to execute that note either with a long and rapid stroke, which would cause an

²⁹⁸ Duport, *Essai*, 167.

²⁹⁹ See for instance Example 53 bars 9-10, p.175.

accent though where none is intended, or with a short one and lift the bow to come closer to the heel again for the following long slur, which would cause a jerky sound, in contrast with the *affetuoso* character of the movement. Also, the present slurring allows for a gradual strengthening of the sound for the *crescendo* in bar 17 by simply applying more weight on each figure.

Cross-beat slurs are also used to indicate phrasing, alongside other means, such as beaming; both are used in the following example:

Example 90 Luigi Boccherini: Quintettino Op.36 No.3, 1784/6 (G 333). i. *Larghetto*, bars 1-3.

Source: Autograph Score; D-B KHM 510.

In the above example, the slurs in the two violoncello parts that extend to the first quaver of bar two, indicate the end of the figure on that particular note, rather than this note being the beginning of the following figure; the same with the crotchets in bar three. In the second-violoncello part this is further indicated by the separation of the first quaver's beam from the rest of the figure (this detail is not marked in the first-violoncello part, however, both autograph parts of this movement [Rés.508 (8)] have the more precise beaming of the second-violoncello part; also, both parts are marked with the more expressive marking *soave* rather than *pianissimo* as in the above version). The use of beaming to indicate phrasing is particularly useful to performance as the visual separation of the notation naturally translates to a

separation in phrasing and articulation, and should be perhaps reflected more frequently in modern editions, alongside slurs and other articulation signs.

Another function of slurs in the string quintets is to indicate accentuation. The first note of a slurred pair or longer figure in particular, would receive a slight accent and would be held slightly longer than the following notes. This practice had been already in use well before Boccherini's time during the Baroque period, and we find it for instance discussed in theoretical sources such as Leopold Mozart's: 'The first of two notes coming together in one stroke is accented more strongly and held slightly longer, while the second is slurred on to it quite quietly and rather late'.³⁰⁰ Occasionally, in Boccherini, such slight accentuation may be accompanied by light accent markings, such as *poco forte* or *poco rinforzando* (Example below); however, when a stronger accent is intended this is clearly indicated by markings such as *forte*, *sforzando* etc.³⁰¹

Example 91 Luigi Boccherini: String Quintet Op.28 No.5, 1779 (G 311). iii. *Trio*, bars 33-36.

Source: Autograph Part (Vc I); F-Po Rés.508 (25).



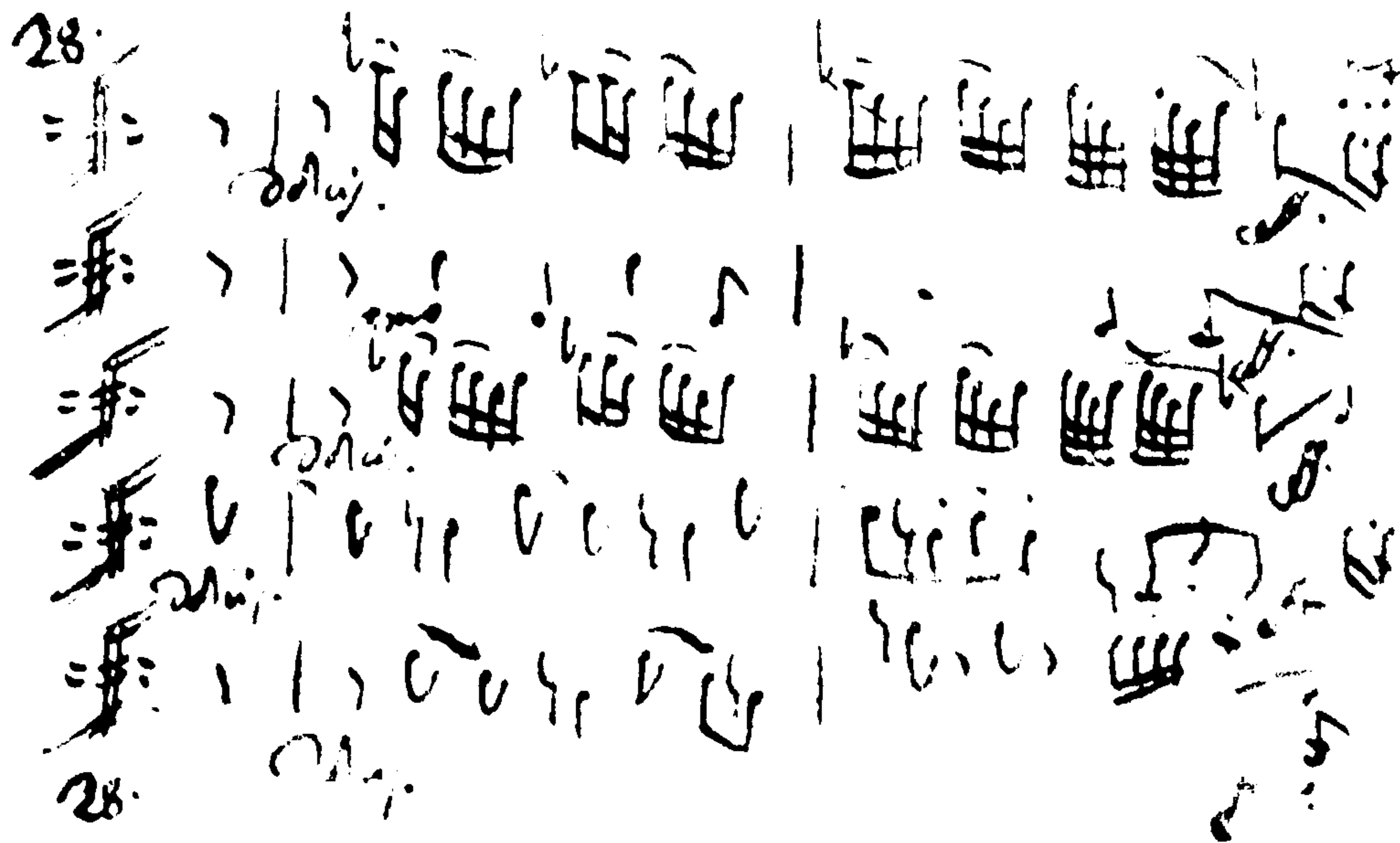
In later works, which as mentioned are not marked with the same detail, accentuation naturally applied on a slurred figure, and specific accentuation such as in the above example can be more difficult to distinguish. In addition, the individual accentuation of parts, as discussed for instance in Chapter 2 for String Quintets Op.31 Nos.2 and 4 of 1780 (KHM 502, 504) is also lacking, accentuation being marked in a more

³⁰⁰ Mozart, *Versuch*, 115.

³⁰¹ See Example 77, p.209.

homogeneous manner. The following example presents such an example of distinct accentuation implied by slurs:

Example 92 Luigi Boccherini: String Quintet Op.49 No.2, 1794 (G 366). i. *Moderato assai*, bars 29-30. Source: Autograph Score; D-B KHM 548.



Although the dynamic framework in the above example is *dolcissimo* for all parts, the accentuation that one would apply to the slurred semiquavers in the first-violin and the viola parts, seems different from the one for the two violoncello parts: the first would involve an light accent on the first note of each figure in the manner described by Leopold Mozart, whereas the second perhaps a stronger one, as its purpose is to emphasize the cross-beat figuration. It should be noted that the accentuation of such cross-slurred figures leads to the second note rather than diminishing after the first. This type of accentuation for cross-beat figures is discussed also in Dupont's *Essai*: 'In this bowing, the last note of the three which are slurred together³⁰² must be a little more accented than the others, because it forms the

³⁰² Dupont's example cites six quavers articulated in the following manner: 1 detached + 3 slurred + 3 slurred etc.

first note of the second part of the measure, and the ear requires it to be distinctly marked.³⁰³

Slurs may also indicate the length of an accent in longer figures, such as the example below, in which case the end of the slur indicates the diminishing point of the accent.

Example 93 Luigi Boccherini: String Quintet Op.28 No.5, 1779 (G 311). iii. *Trio*, bars 11-12.

Source: Autograph Parts; F-Po Rés.508 (25).

The image shows a musical score for five string instruments: Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The score is for the Trio section, bars 11-12. Each staff has a slur over a group of notes, and the word 'sforz.' is written below the slur. The slurs are of different lengths, indicating the length of the accent for each instrument. The key signature is one sharp (F#) and the time signature is 3/4.

Although in the above example the inconsistency in the length of each slur in the different parts is clearly due to lack of precise notation, most likely the slur intended to cover the entire figure as in the first three parts, it serves though as a good example to illustrate the length the accent would have in each case depending on the extent of the slur.

Regarding Boccherini's notation of slurs this is not always very calligraphic or precise: he often marks slurs higher above the notes (Example 92) or somewhat flat, which can make it difficult in places to determine the exact length of a slur. His longer slurs in particular, often appear almost as straight lines with hardly

³⁰³ Duport, *Essai*, 169.

any contour.³⁰⁴ Again, we find that the precision and calligraphy of slurs often relates to the overall appearance of a manuscript. The scores for instance that are copied on a very small paper-size, often do not show careful placement of slurs. Also, we occasionally find that Boccherini is not consistent in this marking of similar slurring patterns over regular figures, or between different parts carrying the same material, such as in the above example. In such instances though, it is usually possible to determine the correct or intended slurring from the part that is the most thoroughly marked.

Regarding the discrepancies in articulation markings that are found between the various sources of the string quintets, it should be noted that because Boccherini rearranged his works after 1786, changing the order of works in a set, the date of composition, and possibly also regrouped some of this works in different sets, it is difficult to draw definite conclusions regarding the notation that is used in certain works or at a certain period. It is possible that Boccherini could have altered the slurring in later versions of his works (such as in the copies of his early works in MS 16735), or that he regrouped an early work in a later set maintaining the original notation (like with the use of the wavy line in the Op.60-set discussed earlier) thereby confusing the picture of his notation at a certain period. Until the manuscript copies and autographs of these works have been more precisely dated, and the style of all post-1786 works examined, it is not possible to construct a definite picture of his notation throughout his lifetime. In the case of articulation marks in particular, this issue becomes slightly more problematic than with his use of dynamic markings and special effects, since with such markings it is possible to note a certain

³⁰⁴ See for instance Examples 40 and 83.

consistency in the use of certain terms between earlier, middle and later works, leading to more definite conclusions regarding the evolution in use of certain terms.

Although it is not possible to discuss discrepancies in slurring and evolution in notation to a great extent in the present study – considering the implications involved – a few observations can be made at this point. It is for instance useful to observe certain discrepancies that are found in various sources of the same works. A first option is the comparison of the non-autograph manuscript scores in Berlin and the corresponding autograph parts in Paris. It is thought that the general calligraphic appearance of the former indicates they would have reflected quite closely the original exemplar; furthermore, their reliability is raised by the fact that Boccherini oversaw these manuscripts. Although minor discrepancies in the length of slurs have not been taken into account – as it is unlikely that these would have been considered major errors and corrected by the composer, as we find for instance with wrong clefs or errors in the musical text – an overall comparison of these manuscripts with the autograph parts in Paris shows certain differences – in addition to those observed in the previous chapter concerning dynamics – that are thought to reflect a change or evolution in the use of articulation. Since the manuscript copies in Berlin were copied close to the time of composition of these works, the time difference between the autograph parts in Paris, copied after 1786, becomes nearly a decade, which makes it possible for an evolution in notation to occur.

Another source-comparison – this time between autograph sources – can be made between the two versions of the Op.36-set, although for this comparison the time difference between the two versions is probably much smaller, and therefore more difficult to observe an evolution in notation.

A third comparison can be made between the scores and parts of later works – most likely prepared closely together – such as that of the Quintettino Op.50 No.5 of 1795, of which both sources are autograph. Although this comparison though does not shed light on evolution of notation, it is useful in terms of variation in articulation.

Finally, it is useful to examine the articulation in copies that Boccherini prepared of his earlier works composed in the early 1770s, in the manuscript collection (F-Pn) MS 16735. These can be compared, to a certain extent, with early printed editions of these works.

Regarding the discrepancies that occur in the manuscript copies in Berlin and the autograph parts in Paris, an observation to be made is that slurs in the autograph parts tend to be somewhat longer, i.e. grouping longer figures together than slurs in the non-autograph scores. This is often achieved by the extensive use of cross-beat figurations – used in general more extensively in the later versions. Although this could be considered a mere variation in slurring, it is more likely that a more smooth and legato sound was preferred in the later version. This increasing use of cross-slur figuration is perhaps in accord with Duport's observation of this term being much used at this time (see quotation above). The example below illustrates such a difference in articulation:

Example 94 Luigi Boccherini: String Quintet Op.28 No.3, 1779 (G 309). i. *Larghetto*, bars 1-8.

Sources: MS Copy (score); D-B KHM 479 and Autograph Parts (Vc I); F-Po Rés.508 (24).

Larghetto. (KHM 479)



Larghetto. [Rés.508 (24)]



Note also the difference in notation of dynamic marks, as observed in the previous chapter, for *rinforzando* and *poco forte*.

In the autograph scores and parts of the Op.36-set we find surprisingly very few discrepancies, which could be the result of unintentional omissions or simply a variation of slurring, thus not an evolution in notation. The only discrepancy we find that might be considered an evolution in the use of articulation is the more extensive use of portato in the autograph parts; in the 1784 version notes are more frequently marked detached in such places or slurred; this can be seen for instance by comparing the autograph sources of the *Larghetto* of Quintettino Op.36 No.3 [KHM 510 and Rés.508 (8)]. This applies also for instance to the Berlin scores of the Op.28-set and the surviving corresponding autograph parts in Paris [KHM 479 and Rés.508 (24)].

Regarding the autograph sources of Boccherini's later works, we find additional dots in the autograph score of Op.50 No.5, which, as mentioned, could be a variation in articulation or simply more detailed explanatory signs. It should be noted that there does not seem to be a consistent practice of marking scores or separate parts more carefully and precise than the other; both sources show at times a

better and more consistent notation – among different parts, or in regular figuration – than the other.

Finally, it is useful to refer to discrepancies found in the surviving autograph sources of Boccherini's earlier string quintets, such as those of the Op.10-set, and early printed editions. Although, as with the copies in Berlin, it is difficult to draw firm conclusions regarding the discrepancies that occur in these, just as it is not possible to fully determine whether all markings found in the editions would have been fully reproduced from the original source, it does seem though that some of the discrepancies resulted from Boccherini himself revising these in the autograph parts he prepared after 1786, rather than these being editorial additions. The following example illustrates such a case:

Example 95 Luigi Boccherini: String Quintet Op.10 No.3 (G 265). i. *Allegretto*, bars 1-4. Source: G.B. Venier (RISM: 3159) and Autograph Violin I Part; F-Pn MS 16735 (1).

Andantino. (G.B. Venier)

Violin I

sotto voce.

3

3

Allegretto. [MS 16735 (1)]

Violin I

sotto voce.

3

3

Perhaps the change of the tempo indication from *Andantino* to the slightly faster *Allegretto*, might have affected the change of articulation in the later version, making it less legato and more playful with the detached last semiquaver of the triplet. Interestingly, we find the cross-beat slurring in the last bar of the example in both versions, indicating that this slurring pattern was already used in the early 1770s in Boccherini's works.

Before ending the discussion on articulation markings in the string quintets, it is useful to mention a couple of performance terms that appear in the sources, which relate to articulation and bowing, namely: *a punta d'arco* and *contr'arco*. The first term, literally meaning 'at the point of the bow', is often found in the accompaniment combined with soft dynamics, for small note-values often marked with dots (Op.11 No.5; *Trio*³⁰⁵). It is used to enhance the softness of such passages, as the sound at the tip of the bow is thinner and more transparent, assisting thus to a light accompaniment.

The second term is thought to mean: with the contrary bowstroke, i.e. not with the customary, or expected bowstroke. Interestingly, the figures it is found are always broken octaves or other intervals on adjacent strings, which the French describe as *batteries*. Duport in his *Essai* gives the following instructions for such figurations:

This term [*batteries*] is used to designate those passages in which the bow passes alternately from one string to another: and here I shall take occasion to explain a matter which frequently causes embarrassment.

Many persons for instance, believe that, in playing on the Violoncello, an up bow is used in all those places where a down bow would be employed on the Violin. This is certainly an error; for, on both instruments, the accented part of the measure is generally taken with a down bow; and, when a piece begins on an unaccented part, an up bow is used, in order that the next measure may commence with a down-bow, which produces a better phrasing. All melodies and even diatonic passages are performed

³⁰⁵ Gérard No.4.

on the same principle, and it is only in what are called *batteries* that the contrary takes place. In these, the low notes are generally taken with an up bow on the Violoncello, but with a down bow on the Violin. Here follow some examples of *batteries* for the Violoncello.



For his third example Duport notes: ‘In this, on the contrary, the first note, being high, must be taken with a down bow, in order that the second, which is low, may be taken with an up bow.’³⁰⁶



It is in similar figures that we find Boccherini’s term *contr’ arco* used. Interestingly, when used in the violoncello parts most passages are of the same figuration as Duport’s Example No.3 above, starting with a high note played with a down-bow, followed by a low note played with an up-bow. In modern performance this instruction, i.e. *contr’ arco*, might not be considered essential for such figuration on the violoncello, as it would be normal to start the first note on a down-bow, unlike Duport’s comments for the down-bow on the violoncello cited above. This instruction is perhaps more useful for the violins and viola parts, as the first note in such figuration, which would commonly be taken on a down-bow, receives an up-bow.

³⁰⁶ Duport, *Essai*, 172.

The usefulness of this instruction is that it facilitates performance, because the circular movement the right arm has to make in such figuration is smaller than if played with a customary bowing, therefore enabling agility and speed. Indeed, *contr'arco* is mostly found for passagework in fast movements in the string quintets, and is often accompanied by the term *staccato* and/or dots, further indicating that it is used to enable a pronounced and fast articulation. Two examples which contain this term used on the violin and the violoncello follow below:

Example 96 Luigi Boccherini: String Quintet Op.39 No.3, 1787 (G 339). i. *Allegro vivo*, bar 73.
 Source: Autograph Score; D-B KHM 521, p.8.

Allegro vivo.

73

Vln I

Contr' Arco.

Example 97 Luigi Boccherini: String Quintet Op.28 No.4, 1779 (G 310). i. *Allegro con moto*, bars 1-7. Source: MS Copy (Score); D-B KHM 480, p.2.

Allegro con moto

Vcl

pia. stacc: contr' arco.

The special effects Boccherini uses in the string quintets and the frequency with which they occur are rare in music of this period. Furthermore, special effects are rarely discussed in eighteenth-century theoretical works, which makes Boccherini's string quintets a unique source for the study and understanding of their use in the eighteenth-century.

The effects that are found in the string quintets include: *pizzicato*, *con sordina*, *sul ponticello*, *flautato* and *armonici* (harmonics), to name the more frequent ones. Some of the above effects relate to articulation and/or dynamics, such as *sul ponticello*, which is produced by bowing close to the bridge, and the opposite, soft, *flautato* effect, produced when bowing close to the fingerboard.

In terms of technique required for the execution of these effects, it should be noted that these are rather easy to produce, at times even facilitating performance rather than complicating it, and are thus not considered virtuosic techniques. Their virtuosic nature, or effect, lies more in the unusual – therefore 'special' – tone-colour that is produced, in addition to the fact that they were not commonly used in chamber repertoire of the time, and would perhaps also not be widely known amongst non-professional players. The technique required thus to produce these effects is essentially not different from that required for other articulation or dynamic instructions discussed in previous chapters: we find, for instance, terms such as *sul ponticello* combined with articulation terms such as *sciolte* and *stracinato*, which is perhaps an additional reason for their frequent use in these works.

What is also interesting in the use of special effects in the string quintets is that not only are they used in a non-virtuosic manner but, as will be illustrated,

they are often exclusively used in accompanying material, such as the term *flautato* for instance. The only effect perhaps reserved for solo contexts are harmonics. This further supports the view of them as not essentially different from common techniques, as we would expect to find them in solo parts, not accompanying ones. Apart from their use to provide tone-colour variety, these effects are often used in the string quintets for representational purposes, such as pastoral evocations.

Regarding the discussion of special effects in contemporary treatises, as with the other chapters in this study, those closer to Boccherini's time, such as Duport's (1806), have given special attention alongside those that give mention of Boccherini's works, such as Baillot's (c.1802; 1835) and Romberg's (1840); Baillot's violin method of 1835, *L'art du violon*, has been given particular attention in this chapter, as it includes a discussion of most special effects used in the string quintets, but most importantly, cites as examples for these passages from Boccherini's string quintets.

4.1 *Flautato*

The *flautato* effect – produced by bowing close, or even on the fingerboard – gives an airy, soft, flutelike sound, from which the term most likely takes its name. On this part of the string the sound produced is less-rich in overtones than on the customary part of the string, which makes it more gentle and focused. In his *Musikalisches Lexikon* Koch notes for this term: ‘a somewhat rare bowing technique of string instruments, by which the sound of the flute is imitated. The string is struck further away from the bridge than usual, near the fingerboard, or – when the instrument has a long fingerboard – at the lower end of the latter’³⁰⁷

Flautato is discussed in Baillot’s *L’art du violon* of 1835. Baillot first mentions the effect of bowing close to the fingerboard (*sul la tastiera*) in the section ‘How to Hold the Bow’.³⁰⁸ Further in his treatise Baillot refers to the *flautato* [*flautando*] effect as a sustained bowstroke,³⁰⁹ and goes on to describe this effect in detail on pages 190-191 stating: ‘The *flautando* is indicated by the words *flautato* or *trascinato*, *fluté* or *trainé*. The bow stroke produces a complete effect – that is, a tone that imitates the flute – only on the A and D strings, as shown below.’³¹⁰ Baillot cites

³⁰⁷ ‘Eine ziemlich seltene Strichart auf Bogeninstrumenten, wodurch der Klang der Flöte nachgeahmt werden soll. Die Saite wird viel weiter entfernt vom Stege als gewöhnlich, nahe am Griffbrette oder, wenn das Instrument ein langes Griffbrett hat, über dem unteren Ende des letzteren angespielt.’

(Koch, *Musikalisches Lexikon*, 2nd enl. edn., 308)

³⁰⁸ Baillot, *L’art*, 22.

³⁰⁹ Ibid. 172.

³¹⁰ Ibid. 190; also quoted in Stowell, *Violin Technique*, 192-193; the reason why Baillot advises the use of *flautato* on the A and D strings only on the violin is that the bow would hit the corners of the violin’s body if placed on the fingerboard on the outer strings G and E (similarly, on the violoncello, it would be advisable to play *flautato* on the middle strings D and G). Baillot advises playing *flautato* on

as an example for the use of *flautando* a passage from the *Tempo di Minuetto* of Boccherini's String Quintet Op.51 No.1.³¹¹

Example 98 Luigi Boccherini: String Quintet Op.51 No.1, 1795 (G 376). ii. *Tempo di Minuetto*, bars 19-23. Source: Autograph Violin I Part; F-Po Rés.508 (27).



Baillot's instructions on how to produce this effect are: 'Place the tip of the bow lightly over the fingerboard, about 1.07 inches from its end. Play each note piano, holding it a little, and playing evenly with a sort of nonchalance.'³¹²

Of interest is Baillot's reference to the term *trascinando* as a synonym for *flautato*, mentioned also in the previous chapter in the discussion of *stracinato*. His use of this term as synonymous to *flautato* contradicts his account on *stracinato* (*trascinato*) as a sustained *détaché* bowing: 'This bow stroke [*stracinato*] is also used in certain passages which require a sustained accent; the composer indicates this by the words *trascinato* or *trascinato l'arco*, *traîné* or *traînant l'archet*. In all these cases, the player must bring the bow *a little closer to the bridge* [italics mine]. Play softly, sustaining the note with a little bow as possible. Separate each note by a little silence.'³¹³

the outer strings of the violin that 'The violinist should therefore bring the bow as close as possible to the end of the fingerboard and sustain the bow stroke in the same manner.' (Baillot, *L'art*, 191)

³¹¹ This work was first published by Pleyel in 1813, as Op.47 No.6 (Book 2 No.3), and later also by Janet et Cotelie in 1822, as No.69 (Book 12).

³¹² Baillot, *L'art*, 190.

³¹³ Ibid. 188; also quoted in Stowell, *Violin Technique*, 191-192.

Baillot's explanation of these terms is not clear: although he appears to consider them synonymous, he instructs for *flautato* to be played on the fingerboard whereas for *stracinato* closer to the bridge.

Stracinato, as mentioned, is found in Boccherini's works in conjunction with the terms *sul ponticello* as well as *flautato*, and thus seems that it did not indicate the place of the bow on the string, but the manner of bowing. Furthermore, *flautato* is also found in Boccherini's works together with other articulation terms such as *staccato* and *sciolte*, which indicates that it was not related to a specific articulation, i.e. *stracinato* as suggested by Baillot, but indicated the place of bowing, i.e. close to the fingerboard. Boccherini combines the *flautato* effect with other terms to produce a more specific articulation at the fingerboard (Boccherini does not use the term *sulla tastiera*). This is likewise apparent from the combination of *stracinato* with *sul ponticello*.³¹⁴ This combination was also observed by Amsterdam, however, she makes no mention of its combination with *flautato*. Amsterdam's view of the term *stracinato* also involving a slackening of the tempo, particularly when used towards cadential passages, seems plausible though for this broad stroke.³¹⁵

The terms that are used in combination with *flautato* in the string quintets are: *flautato e sciolto* (Op.29 No.6, KHM 490); *staccato e flautato* (Op.31 No.6, KHM 506) and *flautato e stracinato* (Op.31 No.6, KHM 506). There also appears the marking *flautato sul diapason* (Op.30 No.6, KHM 498), which probably indicated bowing at a particular place on the string, most likely at the double octave (see

³¹⁴ See also separate discussion on *sul ponticello* later in this chapter.

³¹⁵ Amsterdam, 'The String Quintets', 68.

below). It appears thus that *flautato* could be executed with various articulations, all of which were also used on the customary part of the string.

Flautato is used both for melodic lines and accompanying material in the string quintets. When used in melodic lines it is not used in a virtuosic manner – on the contrary, lines employing this term are technically simple (Example 99). When used in accompanying material it is often marked for broken chords, and it often seems to have been used to achieve lightness in performance of such material rather than an emphasised one (Example 100). Although this effect when played close to the fingerboard produces a soft dynamic effect, it is often also explicitly accompanied by soft dynamic terms such as *flautato è dolcis*:, *pianis*:. *è flautato*, *pia. e flautato* etc. A table listing the string quintets in which this term is used appears below together with the part in which it is found and the material.

Table 10 String Quintets Containing the *Flautato* Effect

Opera	Source	Movement	Part	Material
Transcription of Op.12 No.2, 1782 ³¹⁶	MS 16735 (3)	Allegro Maestoso	vln I	melodic
Op.25 No.1, 1778	KHM 461	Allegro	vln I & II	melodic
Op.27 No.6, 1779	KHM 474	Tempo di Minuetto. Amoroso	vln I & II	melodic
Op.28 No.4, 1779	KHM 480	Grave	vln I	melodic
		Rondeau. Allegro con moto.	vln I, vln II, vla, vc I	
Op.29 No.1, 1779	KHM 485	Cantabile	vln I	melodic
Op.29 No.5, 1779	KHM 489	Finale	vln I	melodic
Op.29 No.6, 1779	KHM 490	Allegro moderato assai	vln I	melodic
		Rondo. Allegro Giusto	vln I, vln II	
Op.30 No.4, 1780	KHM 496; Rés.508 (3)	Minuetto	vln I	melodic
		Trio	vla & vc I	
Op.30 No.5, 1780	KHM 497	Minuetto	vln I	melodic
Op.30 No.6, 1780	Rés.F.1191 ³¹⁷	Variazioni sulla Ritirata Notturna di Madrid. Ritirata. Tempo di una lenta marcia	all parts	melodic/ accompanying
Op.31 No.1, 1780	KHM 501 ³¹⁸	Moderato	vla	accompanying
Op.31 No.6, 1780	KHM 506	Allegretto con motto	vln I	melodic
		Trio	vln I & vla	
		Finale. Allegro vivo	vln I	
Op.42 No.3, 1789	KHM 534; Rés.508 (12)	Allegro Giusto	vla & vc I	melodic
Op.49 No.2, 1794	KHM 548	Moderato assai	vla	accompanying
Op.51 No.1, 1795	Rés.508 (27)	Tempo di Minuetto Affetuoso	vln I	melodic/ accompanying
Op.62 No.6, 1802	Rés.509 (10)	Allegro vivo assai	vln II, vla I, vla II	accompanying

³¹⁶ Transcription for string quintet of the Op.12 symphonies originally composed in 1771 as the third *opera* of that year. The *flautato* marking could be a later addition – as it is not found in any other work of the early 1770s; on the other hand, the marking *con sordina*, found in the Op.12 No.5 of this set, which is only found in the quintets of 1771 and 1772 (see below), suggests that this marking may well have been present in the original version of the Op.12 No.5.

³¹⁷ The marking *flautato sul diapason* is not found in the Berlin score of this work, KHM 498; instead, the term *pianis.* is used for the beginning of this variation.

³¹⁸ Also found in Janet et Cotellet edition (String Quintet No.80).

From the above table it appears that *flautato* was used with greater frequency in the string quintets composed between 1779 and 1780. Interestingly, this term does not seem to have been used before the Op.25 quintets of 1778, though this is supported from the examination of printed editions and the first-violin parts contained in the manuscript collection MS 16735 in Paris. Since this term is usually found though in the first-violin part, it seems that if it was used in the early works it would have been found in these manuscript parts. There is also no reason to assume that editors would omit this marking, as other special-effect terms such as *sul ponticello*, do appear in early editions.

Flautato appears infrequently in works composed after 1780, but it is found throughout the remaining period up to the last string-quintet set Op.62 of 1802. However, as mentioned for the Op.60-set in Chapter 1, which Boccherini may have composed in 1781 as indicated in the first-violin part of String Quintet No.6, this could be an indication that also the Op.62-set originated at a similar date. Although the use of *flautato* in the Op.62-set is not sufficient evidence to support its earlier origin, the consistency with which this term is used during the period after 1778 until the early-1780s, does leave room for such a consideration; likewise, its sparse use in a number of later string quintets could also indicate that these were works that were later regrouped into different sets. It is worth pointing-out that the Op.42 No.3 is the only *opera piccola* of this set. *Flautato* is also extensively used in the transcription for string quintet with two violas of the Piano Quintet Op.57 No.2,³¹⁹ composed in 1799 according to Boccherini's thematic catalogue.

³¹⁹ This work is listed as String Quintet No.9 with two violas in Gérard's thematic catalogue (G 387), although the source in which this marking is found [F-Pn Vma. ms. 1068 (2)] is not listed in his catalogue.

From the above table it can be seen that *flautato* is mostly used in the first-violin part for melodic material. When used in other parts, such as in the example below, it is also mainly used though for such material. Also of interest in the example below is the use of *flautato* together with a drone in the second-violoncello part, which points to the use of this effect for pastoral evocations.³²⁰

Example 99 Luigi Boccherini: String Quintet Op.42 No.3, 1789 (G 350). ii. *Allegro Giusto*, bars 77-84. Source: Autograph Parts: F-Po Rés.508 (12).

There are only a few instances when *flautato* is used for accompanying material, such as in the example below in the viola part for broken chords. Its use in such a situation seems to prevent the accompaniment from becoming too heavy or prominent, against the thin melodic line of the first-violin part.

³²⁰ For the use of special effects to evoke pastoral sceneries see also discussion on *sul ponticello* and harmonics later in this chapter.

Example 100 Luigi Boccherini: String Quintet Op.49 No.2, 1794 (G 366). i. *Moderato assai*, bars 7-

10. Source: Autograph Score; D-B KHM 548.

The musical score for Example 100 shows the first movement of Luigi Boccherini's String Quintet Op.49 No.2, bars 7-10. The tempo is *Moderato assai*. The score is for five instruments: Violin I, Violin II, Viola, Violoncello I, and Violoncello II. The key signature has one flat (B-flat). The time signature is common time (C). The score shows a dynamic shift from *dolcis.* to *pino.* in bar 7, and then to *ff.* in bar 9. The Viola part is marked *p.mo flautato.* in bar 7. The Violoncello I part has a *ff. mo* marking in bar 10.

Apart from instances such as the above, the material for which this term is used, as mentioned, appears to have been more of a melodic rather than an accompanying nature. The lines where it is used are not virtuosic – on the contrary, they are simple, uncomplicated lines, often in moderate tempo. Boccherini does not usually specify the point where the *flautato* effect ends; this is usually indicated by an abrupt change of dynamics as in the above example. It seems therefore that *flautato* was often used as a means to create strong contrast. This is also evident in the Minuet of Quintettino Op.30 No.5, where *flautato* is used in every other bar for an unaccompanied motif in the first-violin part, in alternation with a tutti bar in *forte* dynamic. When it is not

followed by a change of dynamic, the term *naturale* is used to indicate a return in the customary part of the string, such as in the example below:

Example 101 Luigi Boccherini: String Quintet Op.27 No.6, 1779 (G 306). ii. *Tempo di Minuetto*, bars 1-9. Source: MS Copy (Score): D-B KHM 474.

Tempo di Minuetto

Vln I
Vln II
Vla
Vc I
Vc II

flautato.
dolcis.
dolcis.
naturale.
naturale.
pia.
pia.
pia.

In the above example, *flautato* is used in the melodic parts to create a very soft and remote effect. It is therefore used together with soft dynamics and a very thin texture, i.e. unaccompanied melodic lines. In the repeat of the phrase in bar nine, the marking *naturale* appears, by which the melody is reinforced without a change of dynamic, merely by the change of the point of contact of the bow on the string. The melody is further reinforced by a richer texture through the addition of the remaining parts. The change of the point of contact also creates a change in the tone-colour of the melody.

Such means of creating variety of colour in an otherwise repetitive line is a common feature in Boccherini's string quintets, used also as a means for achieving continuity.

Apart from the term *naturale*, used in the above example to mark the end of a *flautato* passage, other means of indicating the extent of *flautato* passages is with a dashed line [Rés.508 (27)] or a continuous line or slur above the passage (KHM 506). Although the latter may seem as an indication to play the *flautato* passage legato, it seems that the former is the case, as when it is marked by a slur it usually is a single long slur that would be too long to be played in one bowstroke. Also, the slur is found in places where *flautato* is used together with *stracinato* or *staccato* (both found in String Quintet Op.31 No.6, KHM 506), which are terms specifying a detached articulation.

Flautato, as mentioned, is employed in thin-textured phrases or often in one or more unaccompanied lines in parallel motion. This is probably due to the lightness and softness that this term conveys, which would not be audible in a dense texture. The term is also found towards cadential passages, as Amsterdam has observed,³²¹ often for only a couple of bars in unaccompanied lines, possibly as a different means of approaching a cadence, i.e. by drawing attention through a very soft dynamic or a sudden decrease in volume, such as in the *Trio*, of String Quintet Op.31 No.6 (KHM 506), bars 10-12. This is in contrast to the practice of increasing dynamic volume to emphasise an approaching cadence discussed in Chapter 2.

From the above examples, it appears that *flautato* was primarily used to create a particularly soft dynamic effect rather than a special tone-colour. This is also evident from its use in the Quintettino Op.30 No.6 (Rés.F.1191) where Boccherini

³²¹ 'The String Quintets', 68.

notes at the beginning of the *Ritirata* [retreat] movement with variations: ‘One imagines that the Retreat begins to be heard from far away; therefore, it will have to be played with a softness, that is hardly audible; the *crescendo* and *mancando* [diminuendo] must then be strictly kept as notated.’³²² For the beginning of the *Retreat* variation, which is heard approaching from a far distance, Boccherini marks all parts: *Flautato sul diapason*. The marking *sul diapason* probably refers to the double octave harmonic produced on the lower part of the string at the end of the fingerboard on a period instrument, rather than the octave at the middle of the string.³²³

The fact that *flautato* lies at the extreme of dynamic softness can also be seen in phrases which begin with this effect and progress to a *forte* dynamic, such as in the *Rondeau* of String Quintet Op.28 No.4 (KHM 480) below:

³²² ‘Si figura che la Ritirata cominci a farsi sentire di lontano assai; perciò dovrà suonarsi con piano, che a pena si senta; il crescendo, è mancando sarà poi conforme si andera avvertendo.’

³²³ For a detailed discussion of this work see Elisa Grossato, ‘Eleganza compositiva, ricerca timbrica e descrittiva nei quintetti per archi di Luigi Boccherini’, *Boccherini Studies*, 1, ed. Christian Speck (Bologna: Ut Orpheus Edizioni, 2007), 161-187, particularly 181-185.

Example 102 Luigi Boccherini: String Quintet Op.28 No.4, 1779 (G 310). iv. *Rondeau*, bars 237-253.

Source: *Opere Complete* Vol.8 (1977).

Rondeau.

237 *flautato.*
dol.

Vln I

Vln II

Vla

Vc I

Vc II

245 *normale.*
pia. *cresc.* *for.*

Vln I

Vln II

Vla

Vc I

Vc II

251 *fortis.*

Vln I

Vln II

Vla

Vc I

Vc II

Finally, it should be noted that although *flautato* is found mostly in detached passages, it is not exclusively used for a detached execution, but can also be used for short slurred figuration, as in the transcription for string quintet with two violas of Piano Quintet Op.57 No.2.

Example 103 Luigi Boccherini: Transcription of Piano Quintet Op.57 No.2, 1799 (G 414) for String Quintet with two Violas (G 387). i. *Allegretto*, bars 83-87. Source: MS Copy (Separate Parts); F-Pn Vma. ms. 1068 (2).

Allegretto

83

Vln I

p. stac

Vln II

flautato

Vla I

p.

Vla II

p. flautato

Vc

p.

flautato

The image displays a musical score for a transcription of Luigi Boccherini's Piano Quintet Op. 57 No. 2, specifically for a string quintet with two violas. The score is for measures 83-87 of the first movement, 'Allegretto'. It consists of five staves: Violin I (Vln I), Violin II (Vln II), Viola I (Vla I), Viola II (Vla II), and Violoncello (Vc). The key signature is one flat (B-flat), and the time signature is 2/4. The Vln I part begins with a measure number of 83 and is marked 'p. stac'. The Vln II part is marked 'flautato'. The Vla I part is marked 'p.'. The Vla II part is marked 'p. flautato'. The Vc part is marked 'p.' and 'flautato'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, with some notes beamed together. There are also dynamic markings like 'p.' (piano) and performance instructions like 'stac' (staccato) and 'flautato' (flautato).

4.2 *Sul ponticello (al ponte)*

The *sul ponticello* effect is produced by bowing close to the bridge (Italian: *ponte*) on a string instrument and lies thus at the opposite extreme of *flautato*. The sound produced at this part of the string is very rich in harmonics; it was often described as imitating the sound of a Jew's harp.³²⁴ According to Stowell this effect was rarely employed in compositions at this time, and it is also rarely discussed in theoretical works.³²⁵ It is useful therefore to study its use in Boccherini's works, as he made use of this effect in quite a number of his string quintets. Before proceeding to its discussion though, it is useful to refer to the few descriptions of this term that do appear in a number of string treatises close to Boccherini's time. *Sul ponticello* is described for instance in the Paris Conservatoire *Méthode de violoncelle* of c.1802 and in Baillot's *L'art du violon* of 1835. In his violin method Baillot notes for this effect:

The positions of the bow very near the bridge and very near the fingerboard produce two opposite effects. The first is designated by the words *sul ponticello, tout contre le chevalet*; by drawing the bow with hardly any pressure, the violinist obtains a whistling and nasal sound; it is used for certain contrasts.³²⁶

The Paris Conservatoire method gives more detailed description of the effect:

Sometimes a kind of sound is used which is produced by moving the bow very lightly across the strings, as near as possible to the bridge. The

³²⁴ See for instance Michel Woldemar, *Grande méthode ou étude élémentaire pour le violon*, (Paris, 1802), 46; quoted in Stowell, *Violin Technique*, 228.

³²⁵ Stowell, *ibid.*

³²⁶ Baillot, *L'art*, 22.

composer indicates this by the Italian words *sul ponticello*. It is rarely used on longer notes than quavers, as it would have no effect if played slowly.³²⁷

The example cited in the *Méthode de violoncelle* for the use of *sul ponticello* is a passage with broken-chord material in semiquaver-notes.³²⁸ The authors' comment that this effect is only used in fast notes is also stated by Koch in his *Musikalisches Lexikon*: '[...] However, this technique is applied only to the lower strings, and indeed only in short, and tremolo-fast consecutive notes.'³²⁹

Sul ponticello is also discussed in another violin tutor, that of Michel Woldemar of 1802. Woldemar notes its use for imitating the sound of the Jew's harp, as mentioned at the beginning of this discussion, and, like the Paris Conservatoire method, uses it for broken-chord material in the accompanying line.

Example 104 Michel Woldemar, *Grande méthode ou étude élémentaire pour le violon*

(Paris: Cochet, 1802), 46.³³⁰

M. Woldemar: Grande méthode pour le violon, ca.1800

Accompaniment: imitate the Jew's harp by playing lightly close to the bridge

We can observe from the above example that *sul ponticello* was used in accompanying lines or for accompanying material, such as *alberti*-bass figuration or

³²⁷ Baillot et al., *Méthode de violoncelle*, 29.

³²⁸ Example quoted in Walden, *One Hundred Years*, 209.

³²⁹ 'Doch wendet man diese Spielart nur auf die tiefen Saiten, und zwar nur bei kurzen, auch tremoloartig schnell aufeinanderfolgenden Noten an.' Koch, *Musikalisches Lexikon*, 2nd enl. edn., 692.

³³⁰ Example quoted in Stowell, *Violin Technique*, 228.

other broken-chord figuration. However, as will be also shown below, in Boccherini's string quintets its use was not confined to accompanying parts, but could also be used in soloistic or leading ones. Bernhard Romberg in his discussion of the term (Romberg preferred the term *alla Gamba*) stated:

When the bow is used nearer the bridge, the tone becomes harsh and grating.... Passages which are marked '*alla Gamba*' or '*al Ponticello*' should be played close to the bridge, and with a light Bowing. This however, occurs only in Variations or in Compositions of a similar description.³³¹

Romberg's preference for the use of this term in variations suggests that he considered this effect a soloistic technique. According to Walden, other Austro-German players, such as Anton Kraft, also used this effect in solo contexts: Kraft employed this effect in passagework found in his duet for violin and violoncello Op.3 No.1, and Romberg, likewise in passagework, in his violoncello concerto No.3.³³² The following table lists the works in which this effect is found in the string quintets:

³³¹ Romberg, *School for the Violoncello*, 97.

³³² Walden, *One Hundred Years*, 209.

Table 11 String Quintets Containing the *Sul ponticello* Effect

Opera	Source	Movement	Part	Material
Op.10 No.6, 1771	G. B. Venier	Minuetto con Variazioni (Var. II)	vln II	leading ³³³
Op.11 No.1, 1771	MS 16735 (2)/	Allegro	vln I & vln II	leading
Op.11 No.4, 1771 ³³⁴	Opere Complete ³³⁵	I Pastori ed I Cacciatori Allegro	vc I	leading
Op.11 No.5, 1771 ³³⁶	G. B. Venier	Trio	vln II	accompanying
Op.20 No.5, 1775	G. B. Venier ³³⁷	Rondeau	vln I, vln II, vla,	leading
Op.27 No.6, 1779	Opere Complete ³³⁸	Allegro Moderato	vln II & vla	leading
Op.29 No.1, 1779	KHM 485	Finale. Allegro	vc I, vla	accompanying
Op.30 No.5, 1780	KHM 497 ³³⁹	Minuetto	vln I	leading
Op.31 No.3, 1780	KHM 503	Finale. Allegro vivo	vln II	accompanying
Op.36 No.6, 1784	KHM 512	Allegro Giusto	vc I	accompanying
Op.39 No.2, 1787	KHM 518	Allegro vivo ma non Presto	vc	leading ³⁴⁰
Op.39 No.3, 1787	KHM 521/ J & C Edition	Allegro vivo	vla	accompanying
		Finale. Presto	vc	leading
Op.40 No.1, 1788	KHM 523	Trio. Follia.	vc I	leading

³³³ Although *sul ponticello* is often found in a leading part the material used consists mostly of broken chords or passagework of an accompanying nature.

³³⁴ In Gérard’s catalogue this is String Quintet Op.11 No.6 entitled ‘La Uccelliera’.

³³⁵ This marking is not found in Venier’s edition.

³³⁶ In Gérard’s catalogue this is String Quintet Op.11 No.4.

³³⁷ This marking does not appear in MS 16735 (8). This is because Boccherini has introduced changes in the first-violin part in this source: after the statement of the Rondo theme, the first-violin part takes over the material of the second-violin part throughout the movement; only the following restatement of the Rondo theme is written as in the original version, as well as the last 48 bars of the movement.

³³⁸ This marking is not found in KHM 474; only the marking *piano* is used.

³³⁹ In this source Boccherini uses the terms: *stracinato, e al ponticello; al ponticello* and *sciolte e al ponticello*. These markings are not found in the *Opere Complete* edition of this work; instead, the *stracinato e al ponticello* phrase is marked *flautato* and the *sciolte e al ponticello* marking (bar 33), is merely marked *sciolte*. These discrepancies might occur because the *Opere Complete* edition is based on a different source, possibly Rés.F.1191, the nineteenth-century manuscript copies in Paris.

³⁴⁰ For broken-chord material in a solo line marked *contr’arco, al ponte*.

As can be seen from the above table, *sul ponticello*, like *flautato*, is used more in the early string quintets, starting from the first Op.10-set of 1771, and is not found in string quintets after 1788. Considering the discussion of the sources in Chapter 1 concerning the composition of the Op.40 and the Op.39 string quintets, which suggested that some of these works might have been composed at an earlier date, this makes the time span in which this technique was used even narrower. It might therefore have been used only during Boccherini's employment with the Infante Don Luis in Spain.

We also find that Boccherini introduced changes in the use of *sul ponticello* between different versions of his works, such as in KHM 497 and Rés.F.1191, as is apparent from the discrepancies found in these two sources.³⁴¹ This indicates that the use of this term – or indeed that of other special-effects – was not standardised, or specific to a certain line; phrases using special effects could be marked and performed in different ways and with different articulations and expressions.

In Boccherini's works *sul ponticello* is used both in leading and accompanying parts. Interestingly though, it is more often found in leading parts – as can also be seen from the above table. The material used in the solo parts is usually rapid passagework in semiquaver-notes (Example below) as stated by Baillot and Koch, but can also be of an accompanying nature, such as broken chords as cited in Woldemar's example. Boccherini's terminology for this effect is *al ponte* and *ponte* (lit. at the bridge). It is also found as *vicino al ponte* (close to the bridge). In non-autograph manuscript copies, such as that in the hand of Copyist No.2 [MS 16735

³⁴¹ See previous page fn 339.

(2)], the term *sul ponticello* is used. Like *flautato*, *sul ponticello* is found in combination with soft dynamics, often explicitly marked: *dol. al ponticello* (KHM 497) or *pia. e vicino al ponte* (KHM 521). The following example presents the use of *sul ponticello* in String Quintet Op.11 No.1 of 1771. The passage is heard in the two violin parts, forming part of the second thematic group of the opening *Allegro* movement.

Example 105 Luigi Boccherini: String Quintet Op.11 No.1, 1771 (G 271). i. *Allegro*, bars 37-41.

Source: *Opere Complete* Vol.2 (1970).

The musical score for Example 105 shows the first five staves of a string quintet. The top two staves are for Violin I (Vln I) and Violin II (Vln II), both marked *sul ponticello* at the beginning of the passage. The third staff is for Viola (Vla), which is silent. The fourth and fifth staves are for Violoncello I (Vc I) and Violoncello II (Vc II). The key signature has one flat (B-flat), and the time signature is 3/4. The passage consists of rapid sixteenth-note runs in the violins and more sustained, moving lines in the cellos.

Another example for the use of *sul ponticello* is found in the String Quintet Op.39 No.3 for double bass. The *sul ponticello* effect – marked *sciolte al ponte* – is found in the viola part for broken-chord material.

Example 106 Luigi Boccherini: String Quintet Op.39 No.3, 1787 (G 339). i. *Allegro vivo*, bars 20-24.

Source: Autograph Score; D-B KHM 521.

The musical score for Example 106 shows the first five staves of a string quintet. The top two staves are for Violin I (Vln I) and Violin II (Vln II), both marked *Allegro vivo* at the beginning of the passage. The third staff is for Viola (Vla), which is marked *sciolte. al ponte.* and *pianis.* The fourth staff is for Violoncello (Vc), marked *pia.* and *con smorfia.* The bottom staff is for Double Bass (Cb), marked *pianis.* The key signature has two sharps (F# and C#), and the time signature is 3/4. The passage consists of broken-chord material in the viola and double bass, with more sustained lines in the violins and cello.

In the above example *sul ponticello* is used in the accompaniment and is marked *pianissimo sciolte*, thus very soft and unstrained, towards the bridge; the term *sciolte* allows for this passage not to sound too heavy. These instructions combined with the quavers in the first-violin and double-bass parts create a light and unforced texture in the accompaniment. The solo line in this phrase is heard in the violoncello part, marked *piano con smorfia*.³⁴² It is probably due to the unadorned melody in a soft dynamic that the accompaniment is made so thin and transparent, in order to allow it to be heard more distinctly.

Boccherini occasionally marks the end of a *sul ponticello* passage with the term *normale* or *naturale*, as with *flautato* (Op.11 No.1; Op.27 No.6; Op.20 No.5). In other places the change is implied by the change of material.

Sul ponticello is also found in the *Trio* of Quintettino Op.40 No.1 of 1788. This is the *Trio* marked: *Follia*, and the *sul ponticello* effect is used in one of the variations of the *follia* tune in broken thirds, sounding in the first-violoncello part. Also in this occasion, the melodic line is accompanied by a light texture in the remaining parts (the passage is marked *dolce*). The use of *sul ponticello* in variations is perhaps in accordance with Romberg's statement in his *School for the Violoncello* for this effect, although Romberg referring to solo music rather than chamber.³⁴³

The *Follia* movement is not the only movement with variations where we find this effect in the string quintets; another one is the *Minuetto con Variazioni*, the last string quintet of the Op.10-set of 1771. Here, *sul ponticello* is used in Variation No.2 in the second-violin part in a solo context. Although no complete manuscript

³⁴² See Chapter 5 for a discussion of this term.

³⁴³ Romberg, *School for the Violoncello*, 97.

source survives for this string quintet, it seems that Boccherini’s intentions in this situation is to use the *sul ponticello* effect alternatively with bars sounding in the normal part of the string for tone-colour contrast. This is indicated by the opening bar in which he only marks *piano* the descending trills in the second-violin part and subsequently the next bar with the broken intervals: *sul ponte*. Also, towards the end of the movement he introduces slurs over the semiquaver notes, which likewise suggest that these are not to be played close to the bridge. There is no suggested use of *sul ponticello* in slurred figures – on the contrary, it seems to have been exclusively used in detached passages often accompanied by the terms *sciolte* and *stracinato*.

Example 107 Luigi Boccherini: String Quintet Op.10 No.6, 1771 (270). iii. *Minuetto con Variazioni*, bars 1-24. *Var.II*. Source: *Opere Complete* Vol.1 (1970).

Minuetto con variazioni
VARIAZ. II

Vln II

So far, the use of *sul ponticello* has been described in both solo situations and the accompaniment, always for detached rapid figuration in conjunct motion or in broken intervals. It is combined with a light texture in soft dynamics. A final use of this effect is for imitating the sound of the Jew's harp, as noted by Woldemar in his violin method (Example 104). We find such a use in String Quintet Op.36 No.6 of 1784 (KHM 512),³⁴⁴ the *Quintetto dello Scacciapensiero* (quintet of the Jew's harp). Boccherini uses this effect in the first-violoncello part in the *Allegro Giusto* over a drone passage on the open G string in the first-violoncello part marked: 'Scaccia pensiero. | Sulla 3.^a corda, vicino al ponte e stracinando d'arco'. Boccherini has marked with a dashed line the extent of the *al ponte* passage. Indeed, this drone passage played close to the bridge with a broad (*stracinato*) stroke produces an abundance of overtones, resembling the sound of this instrument to a great extent.

The use of *sul ponticello* in a drone passage is also found in the *Finale* of String Quintet Op.29 No.1, although in this occasion in *ondegiando* bowing, i.e. bowing on two adjacent strings one of which is open. The remaining parts also execute a drone (the second violin and second violoncello having sustained notes). The melody is heard in the first-violin and viola parts in octave unison. Following this phrase the undulated *sul ponticello* drone is passed to the viola part, and the remaining instruments all play *pizzicato* (Example 121, p.282). Such use of *sul ponticello* in drone lines together with the melody sounding in unison creates a pastoral atmosphere in his works. Also, the particular tone-colour of the *sul ponticello* effect might be associated with evoking pastoral sounds, resembling bird

³⁴⁴ This is Quintettino No.4 in the 1784-version in Berlin.

chirping, for instance in Example 107, where it is also alternated with trills, an ordinary means of resembling bird singing.

The transparent and soft quality that this effect creates is explored very effectively in these early string quintets, always in conjunction with soft dynamics and thin lines in other parts. This is in accordance to the performance instructions in treatises, mentioned earlier, which specify the use of a light stroke for the execution of *sul ponticello* passages. Although this effect tends to be used for brief passages, we also find it used throughout the *Trio* movement of String Quintet Op.11 No.5 (Gérard No.4) in the second-violin part. This is perhaps also in order to express a certain mood or descriptive scene in this movement. The melody is shared between the first-violin part and the viola in an echo manner, and the remaining two parts have light, detached, quavers, which in the second-violoncello part are explicitly marked: *a punta d'arco* (at the point of the bow).

Example 108 Luigi Boccherini: String Quintet Op.11 No.5, 1771 (G 274). iii. *Trio*, bars 33-35 and 41-44. Source: *Opere Complete* Vol.2 (1970).

The musical score for Example 108 shows the Trio movement of String Quintet Op.11 No.5 by Luigi Boccherini. The score is for five parts: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello I (Vc I), and Violoncello II (Vc II). The key signature is one flat (B-flat) and the time signature is 3/4. The score shows bars 33-35 and 41-44. Vln I has trills marked with 'tr' and a dynamic of 'p'. Vln II is marked 'sciolte sul ponticello' and 'p'. Vla has trills marked with 'tr' and a dynamic of 'p'. Vc I is marked 'pp'. Vc II is marked 'a punta d'arco' and 'p'.

The marking *sciolte* secures the lightness of the passage, as this part is the densest of the five and needs not to cover the melody in the first-violin and viola parts. The mood is contrasted after the repeat in bar eight with a harmonic shift from F major to F minor. At this point, the *sul ponticello* effect in this ongoing movement together with the minor harmony create a sense of anxiety, which is in contrast with its previous use in the major key which creates a playful and careless mood.

The image shows a musical score for five instruments: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello I (Vc I), and Violoncello II (Vc II). The score is in 3/4 time and F major. The key signature has one flat (Bb). The tempo/mood marking is *sciolte*. The score is divided into measures 41, 42, 43, and 44. The Violin I part has a trill in measure 41. The Violin II part has a continuous sixteenth-note pattern. The Viola part has a trill in measure 41. The Violoncello I part has a continuous eighth-note pattern. The Violoncello II part has a continuous eighth-note pattern. The marking *sciolte sul ponticello* is written below the Violin II staff.

4.3 Harmonics (*Armonici*)

Unlike with the *flautato* and *sul ponticello* effects, harmonics were frequently employed in solo music and were also extensively discussed in contemporary treatises. Harmonics were considered a virtuosic technique – their use becoming more extensive in nineteenth-century repertoire – although, even from the middle of the eighteenth century there were employed in solo music. They appear for instance in the continuo sonatas of Martin Berteau (1708-1771) published in Paris 1748.³⁴⁵ Berteau makes extensive use of harmonics in this set, and also includes instructions in the preface of the edition about the notation and use of this technique: ‘One has to place the fingers naturally where the notes are marked, press them lightly on the strings, and draw long bow-strokes, which is how harmonic sounds are produced.’³⁴⁶ Berteau marks harmonics in neck-positions, i.e. on the upper part of the fingerboard. In this part of the fingerboard their execution is easier as they lie in more customary positions than at the lower part of the fingerboard close to the bridge.

Jean-Louis Duport was among the violoncellists who mastered this technique: in his *Essai* he devoted an entire chapter on harmonics,³⁴⁷ and made a thorough explanation of both natural harmonics (on the lower and on the upper part

³⁴⁵ Martin Berteau is considered the founder of the French Violoncello School and was also Jean-Pierre Duport’s instructor; see Margaret Campbell, *The Great Cellists* (London: Robson Books, 1988; repr. 2004), 8-9.

³⁴⁶ ‘Il faut placer les doigts naturellement comme les notes sont marquées, en les présentant très légèrement sur les Cordes, et en tirant de grands coups d’Archet, ce qui forme les sons harmoniques.’ (Martin Berteau, *Avertissement to Sonate da camera a violoncello solo col basso continuo, Opera 1a* Paris: Le Clerc, 1748).

³⁴⁷ Duport, *Essai*, 44-54.

of the string) and artificial ones: ‘*On the most convenient and therefore the most usual method of performing the harmonics on the neck of the instrument*: To produce a succession of harmonics on the neck, the hand must be placed in third position, as they there come out the most easily: besides, in this position, we have the power of producing on each string a harmonic which I shall term artificial (‘factice’): by means of which, it will be found we have several harmonic scales under the hand.’³⁴⁸

It is the harmonics produced on the upper half of the string, which are the easiest to execute, not only because the left hand remains in a more familiar position, but also because the sound is easier to produce, due to the greater length of the string, which facilitates bowing (bowing at the lower end of the fingerboard requires greater bow-control and more pressure). It is in neck-positions that Boccherini also makes most frequent use of harmonics in the string quintets. Although the effect sounds virtuosic, producing high-pitched notes as if played at the end of the fingerboard in high positions, they are technically straightforward to produce.

Boccherini’s notation for harmonics is *Armonici* and he usually marks with a dashed or wavy line passages to be played with this technique. We also find the term *come sta* for the return to the normal playing manner (KHM 513). The string quintets in which this effect is used are listed in the following table:

³⁴⁸ Duport, *Essai*, 48. By artificial harmonics Duport continues to explain that these are produced by stopping a string with the first finger in third position, and playing a harmonic a fourth higher with the fourth finger, by which the double octave of the stopped note is produced (ibid. 49-50).

Table 12 String Quintets Containing Harmonics

Opera	Source	Movement	Part	Material
Op.10 No.6, 1771	G. B. Venier Edition	Allegro Maestoso	vc I, vc II	melodic/ accompanying
	MS 16735 (1)	Minuetto con Variazioni. Var. IV ³⁴⁹	vln I	melodic
Op.11 No.4, 1771 ³⁵⁰	G. B. Venier Edition	Allegro. Li Pastori e Cacciatori	vc I	melodic
Op.28 No.5, 1779	KHM 481/ Rés.508 (25)	Andante Lentarello	vc I	melodic
Op.29 No.6, 1779	KHM 490	Rondeau	vc I & vc II	accompanying
Op.36 No.5, 1784 / No.2, 1786	KHM 513/ Rés.508 (7)	Rondeau. Moderato	vc I	melodic

As seen from the above table, the use of harmonics is not very extensive in the string quintets; however – as with the *sul ponticello* effect – they are again found in the early string quintets composed during Boccherini’s employment with the *infante*. Also apparent is their use almost exclusively in the violoncello parts. Below appear a number of examples which use harmonics:

³⁴⁹ This example is also cited in Baillot’s *L’art du violon* of 1835 (p.403) in his discussion of harmonics.

³⁵⁰ In Gérard’s catalogue this is String Quintet Op.11 No.6, ‘La Uccelliera’.

to Rothschild was ‘inspired by the aviaries of his patron’.³⁵¹ Of particular interest is also the additional marking *sul ponticello* in the above passage, which further creates a distinct tone-colour for the passage.³⁵² In the above sources the passage in harmonics has been marked at actual pitch; the passage as it would have been performed is given below, making use of both natural and artificial harmonics, as described by Duport.

Example 111 Luigi Boccherini: String Quintet Op.11 No.4, 1771 (G 276). ii. ‘I Pastori ed I Cacciatori.’ *Allegro*, bars 37-52.



In the *Rondo* of Op.29 No.6 of 1779 harmonics are used towards the end of the movement in the two violoncello parts in conjunction with *flautato* in the first-violin part. All parts are marked *dolcissimo* and the two remaining parts *pianissimo*. In this situation harmonics are used to create a placid and soft effect, matching the softness of *flautato*. As observed for *flautato* passages, this passage is interrupted by tutti interjections in *fortissimo* dynamic, creating strong contrast.

Apart from descriptive and dynamic purposes, harmonics are also used in the string quintets in order to facilitate performance. This is apparent from their use in the *Allegro Maestoso* of the Op.10 No.6, the *Andante Lentarello* of the Op.28 No.5 and the *Rondeau Moderato* of the Op.36 No.2.

³⁵¹ Rothschild, *Luigi Boccherini*, 37.

³⁵² See also a discussion of this movement in Le Guin, *Boccherini's Body*, 143-144.

The *Andante Lentarello* makes only brief use of this effect for a single bar. The passage would normally be performed in the higher register of the violoncello with the use of the thumb. Instead, by employing harmonics Boccherini enables the performance of this motif in neck-position on the violoncello (third position) on the D and A strings. Earlier in the movement, this motif is heard a fifth higher than in the example below in the dominant. Although this passage does require the use of the thumb, as it cannot be played with harmonics in neck-positions without an additional string, all notes are also natural harmonics on the A string, which makes their execution easier as they are more ‘familiar’ notes for the left hand. Thus for both cases Boccherini has chosen the easiest manner to perform this passage – or perhaps even adapted the material for easier execution. This alternation in the use of techniques of a similar passage for the facilitation of execution is only one example of the great sophistication with which Boccherini manages the techniques of the instrument, without resorting to excessive virtuosity.

Example 112 Luigi Boccherini: String Quintet Op.28 No.5, 1779 (G 311). ii. *Andante Lentarello*, bar

51. Source: Autograph Violoncello I Part: F-Po Rés.508 (25).

Andante Lentarello.

51

Effect

Vc I

Harmonics

Armonici.

Apart from the technical aspect of this example, the sound produced is softer and sweeter than if the notes were naturally stopped. It is therefore used in a thin texture, accompanied only by the viola and second-violin parts. The only oddity with the above example is that in order to execute the above passage in neck positions it should have been notated an octave lower. It is not possible to play the above

passage in harmonics at the actual pitch marked. It is not known why Boccherini marked this passage in this manner. Although this would have been customary according to the French notational system of marking passages in the higher register of the violoncello in the treble clef performed one octave lower, Boccherini is not known to have used this system; instead he used movable C-clefs for his purpose. Also the non-autograph manuscript score of this string quintet (KHM 513) employs this notation.

Apart from this brief example, the remaining two string quintets mentioned, employ this effect for extensive melodic phrases. Both phrases together with the resulting effect appear below:

Example 113 Luigi Boccherini: String Quintet Op.10 No.6, 1771 (G 270). ii. *Allegro maestoso*, bars 23-27. Source: G. B. Venier Edition, 1774 (RISM: B 3159).

Allegro maestoso

Armonici. ~~~~~ Cmo

The above passage is much easier to execute in neck-position than in the lower part of the string, not only because of the greater familiarity of the performer with neck-positions, but also, as mentioned, because harmonics are easier to produce at this part of the string due to the longer string-length, which enables the bow to move freer than at the end of the string where the additional string-tension requires greater bow-control. Also Boccherini's – or rather Venier's – notation of the passage in the tenor clef suggests that it should be performed in third position on the D and A strings.

Example 114 Luigi Boccherini: String Quintet Op.10 No.6, 1771 (G 270). ii. *Allegro maestoso*, bars 15-27. Source: *G. B. Venier* Edition, 1774 (RISM: B 3159).

Allegro maestoso

Vcl

15 Solo.

20

23 Armonici.

Fmo

Although the performer arrives in a high position on the A string before the harmonics begin, and could thus execute the passage in this part of the fingerboard, the notation of this passage in the tenor clef, suggests that he should return to third position for the *armonici* passage.

The following passage from the *Rondeau* of String Quintet Op.36 No.2 of 1784/6 is another passage written in harmonics for easier execution, and perhaps also for the special thinner and transparent colour that the harmonics produce, as opposed to stopped-notes.

Example 115 Luigi Boccherini: String Quintet Op.36 No.2, 1784/6 (G 332). ii. *Rondeau. Moderato*, bars 1-12. Source: Autograph score; D-B KHM 513.

Rondeau. Moderato.

The musical score for Example 115, Luigi Boccherini's String Quintet Op.36 No.2, 1784/6 (G 332), ii. *Rondeau. Moderato*, bars 1-12. The score is for a string quintet (Violin I, Violin II, Viola, Violoncello I, Violoncello II) in G major, 2/4 time. The first system (bars 1-6) features a 'dolcis' marking and sustained notes in the upper strings, while the lower strings play a rhythmic pattern. The second system (bars 7-12) features a 'tr' (trill) marking and a more active melodic line in the upper strings, with the lower strings continuing their rhythmic pattern. The Viola part is marked 'Armonici' (harmonics) in the first system.

The entire rondo theme is conceived in natural harmonics on the violoncello; this greatly facilitates performance, as the entire passage can be played in third position without having to shift. Should this passage have been written in actual pitch, it would require the use of the thumb as well as shifting in the higher register of the violoncello.

The use of harmonics though also creates a sweeter and thinner sound for this melody, supported by a light texture in the remaining parts in sustained notes and light quavers in the bass. This sound is strongly contrasted at the repetition of the rondo theme (bars 13-20), which is heard embellished in the two violin parts and in

forte dynamic, accompanied by a dense texture with repeated notes in the remaining parts also in *forte* and *fortissimo* dynamics. This restatement of the rondo theme resembles thus a symphonic tutti, which is another example of Boccherini's incorporation of elements from different mediums in a chamber context, and his use of contrast and variety for achieving continuity. The tessitura in which the rondo theme is heard in the violin parts is the same as that of the violoncello's with the use of harmonics.

Example 116 Luigi Boccherini: String Quintet Op.36 No.2, 1784/6 (G 332). ii. *Rondeau. Moderato*, bars 13-20. Source: Autograph Score; D-B KHM 513.

Rondeau. Moderato

Violin I: *forte*, *for.*, 6, *tr*, *tr*

Violin II: *forte*, *for.*, 6, *tr*, *tr*

Viola: *ffmo*

Violoncello I: *Come sta. e for.*, *for.*

Violoncello II: *ffmo*, *for.*

4.4 *Con sordina*

The use of mutes is discussed in eighteenth-century theoretical works such as J.J. Quantz's (1752) and J.F. Reichardt's (1776). Quantz writes that *sordini* can be used on string instruments 'to express more vividly sentiments of love, tenderness, flattery, and melancholy, and also – if the composer knows how to adapt his piece accordingly – more violent emotions such as recklessness, madness, and despair.'³⁵³

Quantz further discusses their use stating:

It should be noted that when you play slow pieces with mutes, the greatest force of the bow should not be used, and you must avoid the open string as much as possible. In slurred notes the bow may be pressed rather firmly against the strings. But if the melody requires frequent repetition of strokes, a short, light stroke, animated by a kind of inner stress, produces a better effect than a long, drawn out, or dragging one. Above all, however, you must regulate yourself in accordance with the ideas that you have to express.³⁵⁴

According to Stowell, mutes were more commonly used in chamber and orchestral music rather than solo contexts.³⁵⁵ J.F. Reichardt notes for instance that 'a ripienist is frequently obliged to put a mute on...'³⁵⁶ Also Baillot discusses the use of mutes in his *L'art du violon* of 1835, describing it as an 'artificial nuance... independent of those produced by various inflections of the bow'. He also adds that:

³⁵³ Quantz, *Versuch*, 233.

³⁵⁴ Ibid. 233-234.

³⁵⁵ Stowell, *Violin Technique*, 239.

³⁵⁶ 'Ein Ripienist ist oft verbunden einen Dämpfer aufzusetzen...' (Reichardt, *Ueber die Pflichten*, 87).

The mute seems to endow a sound with a sort of minor mode. Its veiled timbre has something mysterious, sweet, and plaintive about it. It refreshes and rests the senses, which are very often fatigued by brilliant effects; it prepares the way for other impressions, which are then all the stronger because they have been introduced by a contrast; it inclines one to peaceful contemplation; it favours these deep emotions which have so much appeal for tender and melancholy souls, for music can give a sensation greater than pleasure and even go as far as doing a person good.

It is therefore essential to use the mute every time the composer has made known his intention in this respect; in vain would the violinist try to replace the use of the mute by playing very piano. We trust we have emphasised enough that nothing can substitute for the effect of this timbre.³⁵⁷

Baillot's account seems to refer only to the use of the mute for softness of dynamic volume and colour, and does not refer to its use for more dramatic purposes as Quantz's does. Baillot does not cite examples from Boccherini's string quintets for this effect.

From the above accounts, it seems that *con sordino* was more commonly used to create a special soft timbre 'a rested atmosphere' as Baillot describes it from previous more brilliant effects, and is therefore perhaps more commonly found in slow movements.

³⁵⁷ Baillot, *L'art*, 405-406; also quoted in Stowell, *Violin Technique*, 249.

Boccherini’s terminology for this effect is *con sordina* rather than *con sordino* (found in Venier’s editions), and subsequently for the raise of this effect: *senza sordina* or *via sordini* (Venier/ *Opere Complete* editions). The table below lists Boccherini’s string quintets that make use of this effect:

Table 13 String Quintets Containing the *Con Sordina* Effect

Opera	Source	Movement	Part
Op.10 No.4, 1771 ³⁵⁸	G. B. Venier/ MS 16735 (1)	i. Amoroso	all parts
		ii. Allegro non tanto	all parts
		iii. Minuetto	all parts
		iv. Presto (senza sordina)	all parts
Op.10 No.6, 1771	G. B. Venier	i. Pastorale	vla & vc I
		iii. Minuetto con Variazioni: Var. III	vla & vc I
Op.11 No.6, 1771 ³⁵⁹	G. B. Venier/ MS 16735 (2)	i. Amoroso	all parts
		iii. Minuetto	vln I & vln II
Transcription: Op.12 No.5, 1782 ³⁶⁰	MS 16735 (3)	ii. Adagio non tanto	vln I
Op.13 No.2, 1772 ³⁶¹	G. B. Venier/ MS 16735 (4)	i. Andantino con moto	all parts
		ii. Allegro Giusto	all parts
		iii. Presto assai (senza sordina)	all parts ³⁶²
Op.13 No.5, 1772 ³⁶³	G. B. Venier/ Janet et Cotelte No.18	i. Andante Sostenuto	vln II, vla, vc I
Op.40 No.2, 1788	Rés.508 (18)	i. Fandango	vla

As with the other special effects discussed in this chapter, *con sordina* seems to have been used only in the early string quintets, composed during Boccherini’s service with the Infante Don Luis. However, this effect seems to have been used for an even

³⁵⁸ In Gérard’s thematic catalogue this is String Quintet Op.10 No.2.

³⁵⁹ In Gérard’s thematic catalogue this is String Quintet Op.11 No.5.

³⁶⁰ Transcription for string quintet of the Symphonies Op.12 originally composed in 1771.

³⁶¹ In Gérard’s thematic catalogue this is String Quintet Op.13 No.5.

³⁶² The first-violin part is not marked *senza sordina* in the *Presto assai*, but this is most likely an editorial omission.

³⁶³ In Gérard’s thematic catalogue this is String Quintet Op.13 No.6.

shorter period than the other special effects, almost exclusively between 1771 and 1772. Regarding its use in the Quintettino Op.40 No.2, this might be a further indication that this work – or at least the *Fandango* movement – was composed earlier than 1788, possibly then as early as 1771-1772. Also the transcription Boccherini made in 1782 of the Symphonies Op.12 of 1771, illustrates that the use of the *con sordina* effect in these probably reflects their use in the earlier 1771-version.

Boccherini's use of this effect seems to have been primarily the creation of a soft and peaceful atmosphere. As can be seen from the above table, the *con sordina* effect is almost always indicated from an opening movement – a slow movement – rather than a middle one. We find that such openings are always slow introductions marked: *Amoroso* or *Pastorale*. Although the *con sordina* effect usually lasts only for this slow movement, we also find works that ask for mutes to be kept also in subsequent movements, such as in the String Quintets Op.10 No.4 (Gérard's No.2) and Op.13 No.2 (Gérard's No.5). In String Quintet Op.10 No.4 in particular, the instruments carry mutes in three out of the four movements of the work.

Whereas mutes are usually used in all parts in the works listed in the above table, as Amsterdam has observed, we also find their use in individual parts.³⁶⁴ This practice is employed in order to create a distinct tone-colour between the muted parts and the non-muted ones, also related to dynamics, as the muted parts will sound softer, even distant, as if those instruments were placed in a different part of the room.³⁶⁵ This effect can also affect the overall balance of the ensemble, creating

³⁶⁴ Amsterdam, 'The String Quintets', 60, 64.

³⁶⁵ W. Dean Sutcliffe also comments for the use of contrasted dynamics in Boccherini's Op.32 string quartets: 'The use of a *pianissimo* echo on repetition of the whole phrase provides a sort of spatial

different tone-colour layers between muted and non-muted parts, which – compared to art – could resemble the foreground and the background of a painting.

Example 117 Luigi Boccherini: String Quintet Op.10 No.6, 1771 (270). iii. *Minuetto con Variazioni*.

Var. II, bars 37-52. Source: *Opere Complete* Vol.2 (1970).

Minuetto con variazioni. Var. III

74

Vln I *pp*

Vln II *pp*
con sordini

Vla *dolce*
con sordini

Vc I *dolce*

Vc II *pizz.*
pp

78

Vln I *pizz.*

Vln II *pizz.*

Vla *tr*

Vc I *tr*

Vc II *arco*

perspective that helps to promote the popular associations – as if this is music being made out of doors and heard from different vantage points’ (W. Dean Sutcliffe, ‘Archaic Visitations in Boccherini’s Op.32’, *Boccherini Studies*, 1, ed. Christian Speck (Bologna: Ut Orpheus Edizioni, 2007), 245-276 at p.248.

In the above example, the tone-colour of the passage becomes special for a number of reasons: first, the melody is entrusted in two relatively unexpected parts, the viola and the first violoncello, which also sound above the two violin parts. The tessitura of the first violoncello is relatively high, the sound becoming more thin and delicate in this register; it should also be noted that the first violoncello sounds a third higher than the viola. This cross-tessitura of parts – commonly used in Boccherini's string quintets – creates a distinct ensemble tone-colour, as the sound of the violoncello in that particular register is different from the violin's. The use of mutes in the two solo parts is an additional factor affecting the tone-colour of the two parts, and consequently of the entire ensemble; it makes the distinction between solo and accompanying parts wider, and also the sound of the solo parts even more delicate and soft than is already achieved by the use of a high tessitura in the melodic line.

From Table 13 it can be seen that such use of mutes in individual parts, as a means to distinguish them from the accompanying ones, was employed in other works as well. We find this practice used in the opening *Pastorale* movement of String Quintet Op.10 No.6 again for the viola and the first-violoncello parts for their statement of the opening melody first heard in the two violin parts; likewise, in the famous Minuet of String Quintet Op.11 No.6 (Gérard No.5) in the two violin parts. In this movement, although only the first-violin part executes the melody (the second-violin part having an accompanying line) the use of a mute in the second-violin part as well is used in order to soften its sound, preventing it from becoming too prominent, and also to create a more homogeneous ensemble sound. As in the above example, the muted parts in the Op.11 No.6 Minuet are combined with

pizzicati in the remaining parts, which enhances the delicate colour of the passage.³⁶⁶

The use of *pizzicati* in conjunction with the *con sordina* effect seems to have been a common combination, and is perhaps one of the rare uses of this effect in the violin parts, as seen in the above example.

Also the following example presents the use of mutes in individual parts in a similar manner to the Op.11 No.6 Minuet, however, for the opposite effect: here, mutes are marked for the accompanying second-violin and viola parts and for the first-violoncello part, which executes a countermelody to the first-violin part. The use of mutes in the accompanying parts is used in order to make the melody in the violin part more audible and distinct, especially since the second-violin and viola parts execute a rich accompaniment in semiquavers under the long notes of the first violin and first-violoncello parts, creating thus a discreet, under-flowing, quick sense of pulse against the slow and serene one of the melody.

³⁶⁶ For a discussion of this movement see Elisa Grossato, 'Eleganza compositiva', 171-172.

Example 118 Luigi Boccherini: String Quintet Op.13 No.5, 1772 (G 282). i. *Andante Sostenuto*, bars 1-5. Source: *Opere Complete* Vol.3 (1972).

Andante sostenuto.
Il 2o violino la viola e il 1o violoncello con sordine obbligate

The musical score for Example 118, Luigi Boccherini's String Quintet Op.13 No.5, 1772 (G 282), first movement, *Andante Sostenuto*, bars 1-5. The score is for a string quintet (Violin I, Violin II, Viola, Violoncello I, Violoncello II) in G major (one sharp). The tempo is *Andante sostenuto*. The first system shows the beginning of the piece. Violin I has a whole note G4. Violin II, Viola, and Cello I have a half note G4. Cello II has a half note G2. The second system shows the continuation. Violin I has a half note G4. Violin II, Viola, and Cello I have a half note G4. Cello II has a half note G2. The third system shows the continuation. Violin I has a half note G4. Violin II, Viola, and Cello I have a half note G4. Cello II has a half note G2. The fourth system shows the continuation. Violin I has a half note G4. Violin II, Viola, and Cello I have a half note G4. Cello II has a half note G2. The fifth system shows the continuation. Violin I has a half note G4. Violin II, Viola, and Cello I have a half note G4. Cello II has a half note G2.

Finally, in the *Fandango* movement of String Quintet Op.40 No.2 Boccherini uses a mute in the viola part only for an accompanying line. In this situation, the mute is used for dynamic purposes, to soften the sound of the viola in order for the first violoncello – carrying a solo line – to stand out more, and also, to make the accompaniment more transparent.

Example 119 Luigi Boccherini: String Quintet Op.40 No.2, 1788 (G 341). ii. *Fandango*, bars 69-73.

Source: MS Copy (Separate Parts): F-Po Rés.508 (18).

Fandango

(69)

Vln I *pianis. e stac.*

Vln II *stac.*

Vla *ten. pianis.*
Con sordina

Vc I *crese. a poco a poco.*

Vc II

4.5 *Pizzicato*

Pizzicato is mostly used in a conventional manner in the string quintets, in accompanying material – usually in the two violoncello parts – and combined with soft dynamics. Its main purpose is to lighten the texture of a passage, and is usually combined also with a light texture in the remaining parts. However, we do also find ‘special’ uses of *pizzicato*, such as in combination with other special effects, as well as its use for descriptive purposes. As it presents a common special effect in the string quintets it has not been considered necessary to list its use throughout these works; only a few remarks will be made concerning its ‘special’ use.

Regarding the use of *pizzicato* for descriptive purposes, the most characteristic example is its use in String Quintet Op.30 No.6 of 1780 entitled: *La musica notturna delle strade di Madrid*. In this work it is used to imitate the sound of church bells and of the guitar, which Boccherini explicitly marks in the score in the opening movement: ‘Tutti pizzicato imitating the stroke of the bells when they sound the Ave Maria’³⁶⁷ and in the next movement, the ‘Minuetto dei ciechi’ (the Minuet of the blind beggars): ‘The violoncellos place the instrument across their knees, and play pizzicato with the nails of the entire hand placed on reverse, like one plays a guitar.’³⁶⁸ The guitar is probably also imitated later in this work in the fourth movement *Allegro vivo*,³⁶⁹ imitating the sound of street songs, the *Passa calle [sic]*.

³⁶⁷ ‘Tutti pizzicato, imitando il toco delle campane quando suonan [*sic*] l’Ave Maria’.

³⁶⁸ ‘I violoncelli si mettranno l’istrumento attraversato sulle ginocchia, e pizzicaranno con le unghie di tutta la mano posta al rovescio, come chi suona una chitarra.’

³⁶⁹ In the manuscript copy (F-Pn) Rés.F.1191, this movement is entitled ‘Los Manolos’ (Street singers).

In both this movement and the ‘Minuet of the Beggars’ *pizzicato* is exceptionally used in a *forte* dynamic.

Example 120 Luigi Boccherini: String Quintet Op.30 No.6, 1780 (G 324): ‘La Musica Notturna’. ii.

‘Minuetto de i Ciechi’, bars 1-4. Source: MS Copy (score); D-B KHM 498.

Minuetto de i Ciechi

Vln I
con mala grazia.

Vln II
con mala grazia.

Vla
con mala grazia.

Vc I
(pizzicato)

Vc II
(pizzicato)

The purpose of the forte *pizzicati* in the violoncello parts together with the marking: *con mala grazia* in the remaining parts is to create an ungraceful and humorous effect.

The following example presents the use of *pizzicato* in accompanying parts to frame a solo line in the viola part, which is marked *sul ponticello*, thus having a particularly thin sound; the dynamic in all parts is *piano*. It is in such instances, i.e. when a solo line is entrusted to the violoncellos or the viola parts, that we find the use of *pizzicato* in the violin parts;³⁷⁰ otherwise its use is mostly confined to the lower parts. In this example *pizzicato* is also used for chords rather than single notes, thus also resembling a guitar as in the previous example.

³⁷⁰ See also Example 117, p.275.

Example 121 Luigi Boccherini: String Quintet Op.29 No.1 (G 313). iv. *Finale*, bars 122-125. Source: *Opere Complete* Vol.9 (1980).

Finale. Allegro.

The musical score for Example 121 consists of five staves. The top staff is Vln I, followed by Vln II, Vla, Vc I, and Vc II at the bottom. The key signature is G major (one sharp) and the time signature is 4/4. The tempo is marked 'Finale. Allegro.'. The score shows bars 122 to 125. Vln I and Vln II play long notes with 'pizz.' markings. Vla plays a rapid sixteenth-note pattern marked 'al ponticello.'. Vc I and Vc II play a slower eighth-note pattern, also marked 'pizz.'.

Characteristic is also Boccherini's use of *pizzicato* to add variety of texture and rhythm in a passage, by using for instance *pizzicato* alternatively between two parts which together form a single line of repeated quavers (Example 117), while another part executes the melody, and another one a different accompanying line. This creates different layers of accompaniment in a passage. It is often the case that in such situations Boccherini juxtaposes serene moving parts, executing long notes, with a rapidly moving part, which gives a delicate flow to the passage and reveals a secondary quicker sense of pulse underneath the slower upper one, such as seen in Example 118.³⁷¹

To summarise, Boccherini's use of special effects becomes an additional means – together with his use of dynamics, and the individual dynamic marking of parts in particular – for achieving a variety of tone-colour and ensemble balance; special effects are also frequently used for pastoral and representational purposes.

³⁷¹ A similar texture, also employing different accompanying layers, is found in the famous Minuet of String Quintet Op.11 No.6 (Gérard No.5).

We might add to the special effects Boccherini's uses the cross-tessitura of parts, which also alters the tone-colour and the balance of the ensemble sound. The frequent writing for the violoncello in particular in its high register suggests that this is not done for mere virtuosity, but serves a more important role, i.e. for enriching his tone-colour palette. This constitutes special effects an important element of the style of these works. The fact that these effects are almost exclusively found in the early string quintets, composed between 1771 and 1785, is also significant, as it serves as an indication for a stylistic differentiation between string quintets composed during Boccherini's employment with the *infante* and string quintets composed after this period.³⁷² Boccherini, being a master of his instrument, demonstrates with his use of these techniques his sophistication and knowledge of the entire gamut of sounds and colours produced on the violoncello – and on strings in general.

³⁷² It is worth considering in future research the influence that the *infante* might have exercised on Boccherini, i.e. his preferences and taste, for the extensive use of these techniques in his works to achieve pastoral and representational effects.

Apart from expression markings directly relating to dynamics and articulation, other terms with a more abstract meaning and use are also very common in the string quintets. This category includes terms such as *smorfioso*, *languido*, *amoroso*, *con semplicità*, *con grazia* etc. Most such terms do not have an obvious or particular performance implication, as the terms *soave*, *smorzando*, *stracinato* or *flautato* for example, which are directly related to a particular performance, either in terms of articulation or dynamics.

A number of expression terms discussed are also often used in movement headings, relating thus to tempo, such as the term *amoroso*. However, since this study does not include the discussion of tempo markings, only their use as expression terms in the musical text will be addressed. The discussion below focuses in particular on terms that are less known today or no longer in use, most importantly the term *smorfioso*.

5.1 *Smorfioso, Con Smorfia* and other Expression Terms

Smorfioso or *con smorfia* is an expression term used with great frequency in the string quintets. Although the term does not directly imply a particular dynamic level or articulation like other expression terms such as *soave* and *dolce* do, it is useful to discuss its performance implications with regard to the material it is used for.

The word *smorfia* literally means ‘grimace’ or ‘simper’, and the adjective *smorfioso* translates as ‘affected’ or ‘simpering’. It is not easy to determine the exact musical implications of this term in Boccherini’s works; its use and meaning have been the topic of an interesting discussion in recent Boccherini scholarship.³⁷³ Le Guin and Mangani support that there seems to have been a theatrical quality – especially a comic one – associated with this term, as apparent from its use in eighteenth-century literature and theatre.³⁷⁴ According to Mangani, the term *smorfia* was confined to comic contexts and ‘referred exclusively to a female attitude, often with erotic implications’.³⁷⁵ Le Guin considers the direction *smorfioso* as part of Boccherini’s satiric-melancholic mood,³⁷⁶ and has observed that its use is confined to leading parts in his works, such as the first violin and the first violoncello, and also, that it is almost exclusively used for repetitive material.³⁷⁷

³⁷³ See *Colloquy* of Beverly Jerold, Marco Mangani and Elisabeth Le Guin in the *Journal of the American Musicological Society*, 59/2 (2006), 459-472.

³⁷⁴ See Elisabeth Le Guin, ‘This Matter of *smorf*’: A Response to Beverly Jerold and Marco Mangani’, *Journal of the American Musicological Society*, 59/2 (2006), 465-472, at pp.470-472; Marco Mangani. ‘More on *smorfioso*’, *Journal of the American Musicological Society*, 59/2 (2006), 461-464.

³⁷⁵ Mangani, ‘More on *smorfioso*’, 462, 464.

³⁷⁶ Le Guin, *Boccherini’s Body*, 189-192.

³⁷⁷ Le Guin, ‘This Matter of *smorf*’, 467.

Another view expressed by Beverly Jerold is that *smorfia* is linked to the *maniera affettata* or *smorfiosa* – apparently a non-tasteful type of *portamento*, as described by a number of nineteenth-century theorists. Jerold quotes the composer August Ferdinand Häser in his article in the *Allgemeine Musikalische Zeitung* in 1822 for *portamento*:

With *portamento*, *portamento di voce*, one understands partly the holding and carrying of the voice in the various different shades, partly and ideally the carrying over, and blending of one note in another, which then is most accomplished when each note with complete evenness in strength, fullness and roundness blends in the other. From *portamento* though is strictly differentiated that dreadful, out-of-tune covering of a tone within others [Überziehen eines Tons in den andern], similar to the sound in string instruments through a fast, yet gradual slide of the finger, which some singers erroneously take for *Portamento*. This dragging, *tirare*, and when it is very noticeable, that howling, *urlare*, which the Italians call, only in order to express themselves gracefully, *maniera affettata*, *smorfiosa*, is, often, and especially when applied between remote notes, absolutely intolerable and therefore should be avoided with all caution.³⁷⁸

Another account on *maniera smorfiosa* similar to Häser's is found in Koch's *Musikalisches Lexikon* – interestingly though as part of his discussion of the term *languido*: '*Languente, languido*: 'longing' ['yearning']. Always associated with a

³⁷⁸ August Ferdinand Häser in *AMZ* 24, No.5, col.73, 1822; quoted in Beverly Jerold, '*Maniera smorfiosa*, a Troublesome Ornament: A Response to Elisabeth Le Guin', *Journal of the American Musicological Society*, 59/2 (2006), 459-461, at p.460.

slow or moderate tempo; *languida (smorfiosa) maniera*: with a delicate yearning manner; in string instruments the meowed drawing of one note to the other, through the gliding of the finger on the string.³⁷⁹

Thus, also this account refers to the term *languida* or *smorfiosa maniera* as a non-tasteful type of *portamento* ('meowed' sound), giving therefore a negative meaning to the term. However, the actual term *languido* as 'longingly' does seem to convey seriousness in expression, similarly to the term *affetata*, i.e. 'self-conscious'. The above two accounts have illustrated that all three terms, *smorfiosa*, *languida* and *affetata*, had a certain synonymous meaning. Since the term *languido* is also discussed within a serious context, it is perhaps possible to assume a similar use for *smorfioso*, which would explain its use in the string quintets in non-comic contexts.

Indeed, most examples making use of this term in Boccherini's string quintets do not suggest a comic expression – on the contrary a melancholic mood seems to be more appropriate, similarly to the meaning of *languido* as 'longingly'. There are of course movements that bear the heading '*Allegretto smorfioso*' (Op.41 No.2, KHM 528) in which case *smorfioso* seems to convey lightness and playfulness. It is perhaps more appropriate to suggest that this term could be used in either context.

³⁷⁹ 'Languente, Languido, Vortagsbez., sehnsüchtig. Stets mit langsamern oder gemässigtem Tempo verbunden. Languida (smorfiosa) maniera, auf wichlich schmachtende sehnsüchtelnnde Art, an Streichinstrumenten das miauende Herüberziehen des einen Tones zum andern mittels des auf der Saite fortgleitenden Fingers.' (Koch, *Musikalisches Lexikon*, 2nd enl. edn., 503-504) The term 'Languida (smorfiosa) maniera' is not found in the original, 1802, version of Koch's *Musikalisches Lexikon*; instead, only the terms 'Languente' and 'Languito' [*sic*] appear.

Apart from its discussion in the above-mentioned accounts, the term is also found in Baillot's *L'art du violon* in his chapter discussing the different characters (*accents*) of music. Baillot groups the different characters of music in four categories, resembling the four ages of human life.³⁸⁰ *Smorfioso* is placed in the first age category, which is that of a simple and naïve character. Other terms that Baillot places in the same category include: *pastorale*, *rustico*, *allegro*, *gaïo*, *scherzo*, *vivace*, *leggiere*, *dolce*, *grazioso*, *tendre* and *affetuoso*;³⁸¹ we might also add the terms *con innocenca* and *con semplicità*, used in the string quintets, in this category. From this category it can be observed that for Baillot *smorfioso* was associated more with playful and joyful terms such as *scherzo*, *gaïo*, *allegro* etc.³⁸² Before proceeding with a discussion of *smorfioso* and *con smorfia* in the string quintets, it is useful to list the works in which these terms are found (Table 14).

³⁸⁰ Baillot, *L'art*, 351.

³⁸¹ Ibid. 355.

³⁸² Regarding the use of *smorfioso* in playful and light situations, it is worth mentioning that the common term *scherzando* or *scherzoso* – frequently used for such situations, including as a movement heading – is never used in the string quintets, and seems not to have been part of Boccherini's musical vocabulary. Although it cannot be assumed that Boccherini used *smorfioso* instead of *scherzoso*, it is difficult not to observe the common expression that these two terms seem to share, especially when *smorfioso* is used in fast, playful movements.

Table 14 String Quintets Employing the Terms *Smorfioso* and *Con Smorfia*

Opera	Source	Movement	Part	Term
Op.10 No.2, 1771 ³⁸³	MS 16735 (1)	ii. Allegro con Forza	vln I, (vln II?)	pia. e con smorfia
Op.10 No.5, 1771 ³⁸⁴	MS 16735 (1) / G.B. Venier	i. Allegretto ³⁸⁵	vln I, vln II	smorfioso
	MS 16735 (1)	iv. Presto	vln I	smorfioso
Op.10 No.6, 1771	Opere Complete	iii. Minuetto con Variazioni. Var.III	vc I	smorfioso
Transcription of Op.12 No.6, 1782 ³⁸⁶	MS 16735 (3)	ii. Larghetto	vln I	P. ^{mo} e con smorfia
Op.13 No.2, 1772 ³⁸⁷	MS 16735 (4)	ii. Allegro. ³⁸⁸	vln I	con smorfia
Op.20 No.2, 1775	MS 16735 (8)	i. Allegro Giusto ³⁸⁹	vln I	con smorfia
		iv. Finale. Prestissimo ³⁹⁰	vln I	smorfioso
Op.20 No.6, 1775	Opere Complete	i. Allegro Moderato	vln II	smorfioso
Transcription of Op.21 No.4, 1783 ³⁹¹	MS 16735 (9)	ii. Andantino con molto moto	vln I	smorfioso
Op.27 No.3, 1779	KHM 471	i. Moderato assai	vln I	con smorfia
Op.28 No.1, 1779	KHM 477	i. Allegro Giusto	vln I	smorfioso
Op.29 No.6, 1779	KHM 490	i. Allegro moderato assai	vln I	pia. e con smorfia
Op.31 No.3, 1780	KHM 503	i. Andante Lento	vln I, vln II	dolcis. e con smorfia
		ii. Allegro assai	vln I	smorfioso
Op.31 No.5, 1780	KHM 505/ Rés.508 (4)	ii. Allegro Maestoso	vln I	con smorfia
Op.31 No.6, 1780	KHM 506	i. Allegretto con moto	vln I, vln II	smorfioso, e pia.
Op.36 No.2, 1780	Rés.508 (7) ³⁹²	i. Allegro assai	vln I, vc I	dolcis. e con smorfia./ dolcis. e smorfioso.
Op.39 No.1, 1787	KHM 517	vi. Minuetto	vln I	smorfioso

³⁸³ In Gérard's thematic catalogue this is String Quintet Op.10 No.4.

³⁸⁴ In Gérard's thematic catalogue this is String Quintet Op.10 No.3.

³⁸⁵ In MS 16735 (1) this movement is marked *Allegro non tanto*; the marking *smorfioso* is not found in this source.

³⁸⁶ Transcription for string quintet of the Op.12 symphonies originally composed in 1771.

³⁸⁷ In Gérard's thematic catalogue this is String Quintet Op.13 No.5.

³⁸⁸ No such term is found in Venier's edition; the movement is marked *Allegro Giusto*.

³⁸⁹ No such marking is found in Venier's edition.

³⁹⁰ No such marking is found in Venier's edition; only a *mezzo forte* indication is used. Also the articulation differs between the two sources for this phrase.

³⁹¹ Transcription for string quintet of the Symphonies Op.21 composed in 1775 as the second *opera* of this year.

³⁹² This marking is not found in KHM 513; only the marking *dolcis.* is used.

Op.39 No.2, 1787	KHM 518	ii. Adagio non tanto	vln I	dolce e con smorfia
Op.39 No.3, 1787	KHM 521	i. Allegro vivo	vc I	con smorfia
Op.40 No.2, 1788	Rés.508 (18)	ii. Fandango	vln I, vc I	smorfioso ³⁹³
Op.41 No.1, 1788	KHM 526	i. Allegro vivo	vln I	con smorfia
Op.41 No.2, 1788	KHM 528/ J & C Edition No.61	ii. Andante ³⁹⁴	vln I	smorfioso
		iii. Allegretto smorfioso	all parts ³⁹⁵	
Op.42 No.3, 1789	KHM 534/ Rés.508 (12)	ii. Allegro Giusto	vln I	con smorfia
Op.43 No.3, 1790	KHM 538	i. Allegro con semplicità	vln I	con smorfia
Op.49 No.2, 1794	KHM 548	i. Moderato assai	vln I	smorfioso
Op.60 No.2, 1801	Rés.509 (1)	iii. Introduzione al Finale. Grave	vln I	smorfioso
Op.62 No.5, 1802	Rés.509 (9)	i. Allegro molto	vln I	smorfioso e pia.
WO with two violas: G 385 (after 1799)	Vma. ms. 1068 (4)	iii. Allegro assai ³⁹⁶	vln I	smorfioso

A first observation to be made from the above table is that, unlike special-effect terms that are found to have been used at a particular period, *smorfioso* and *con smorfia* are used throughout Boccherini’s string-quintet output, although perhaps more frequently in the early works up to 1788. Although as mentioned, many works composed after this period, such as the Op.39 string quintets, the Op.36, as well as certain works of the Opp.60- and 62-sets might actually have originated at an earlier period, the time span for which these terms were used is in fact smaller, but nevertheless more extensive than any special-effect term discussed in the previous chapter.

Regarding the use of *smorfioso* in a number of string quintets that bear a composition date within the 1790s, it should be noted that the Op.49 No.2 string quintet for instance (KHM 548), is also found to make use of *flautato* – otherwise

³⁹³ *Con smorfia* in the Janet et Cotellet edition.

³⁹⁴ This marking does not appear in the manuscript parts of KHM 528.

³⁹⁵ In the Janet et Cotellet edition only the first-violin part bears this marking.

³⁹⁶ In the original version for piano quintet (Op.57 No.4) this is the fourth movement; the present source lacks the third *Minuetto* movement.

confined to sets composed between 1778 and 1781 – which therefore might be an additional indication that it actually originated at an earlier period. Similarly, the Op.42 No.3 of 1789 (KHM 534) makes use of the *flautato* effect and furthermore is the only *opera piccola* of this set. Although, as mentioned, the use of certain terms in these works alone is not sufficient evidence that a work could have been conceived at a different period than marked by the composer, Boccherini's practice of regrouping his works or altering the order and the composition date in certain sets, makes it questionable as to whether this practice might have been adopted also in other works.

What is perhaps more interesting in the above table, is that the term does not appear to have been used in all cases in the earlier printed editions of G.B. Venier; its use is increasingly more frequent in the manuscript collection MS 16735, which, as discussed in Chapter 1 though, probably originated after 1786. A possible explanation for this phenomenon is the use of other expression terms in his earlier works and will be addressed in more detail below.

Another observation from the above table is that these two terms are found almost exclusively in the first-violin part. This is not entirely surprising as Boccherini regularly uses expression terms in leading parts, rather than in accompanying ones. For instance, expression terms such as *soave* and *dolce* when associated with dynamics are more frequent in leading parts, the accompanying ones being marked *piano*, *pianissimo* etc. Also the terms *con grazia* and *con espressione* are mostly found in the first-violin part.

It is surprising though that *smorfioso* and *con smorfia* are not used in other parts, as these are often marked with a more expressive term, such as *con grazia*, when bearing for instance a solo line. The only exceptions of their use in other parts are in the first-violoncello part of Op.10 No.6 and Op.39 No.3; the

second-violin part of Op.20 No.6, as well as their use in the second-violin part when in dialogue with the first violin.

Regarding the use of *smorfioso* (or *con smorfia*) in the string quintets, Le Guin has noted that it is mostly found in fast or moderately fast movements³⁹⁷ and only exceptionally in slow movements, namely the *Andante Lento* of Op.31 No.3; the *Adagio non tanto* of Op.39 No.2 and the *Andante* of Op.41 No.2.

Le Guin has also pointed-out the use of *smorfioso* in repetitive passages.³⁹⁸ Indeed, as will be shown below, this marking is almost exclusively used for such material, even passages with repeated notes (Example below).

Example 122 Luigi Boccherini: String Quintet Op.20 No.2, 1775 (G 290). iv. *Finale. Prestissimo*, bars 59-82. Source: Autograph Violin I Part; F-Pn MS 16735 (8).

Finale. Prestissimo.

The musical score for Violin I, measures 59-82, is presented in four staves. The key signature has one flat (B-flat), and the time signature is 3/8. The tempo is marked 'Finale. Prestissimo.' and the performance instruction 'smorfioso.' is written below the first staff. The music consists of a highly repetitive chromatic phrase, primarily using eighth and sixteenth notes, with frequent ties and slurs indicating the continuous nature of the motion. The phrase is repeated with slight variations in articulation and phrasing across the measures.

In the above example *smorfioso* is used for a particularly repetitive phrase; its use seems to be in accordance to the meaning of the term and its use in comic and playful situations discussed above. This is also dictated by the chromatic movement

³⁹⁷ Le Guin, 'This Matter of *smorf*-' , 467.

³⁹⁸ Ibid.

of this motif which – combined with the speed of the tempo and the legato articulation – gives a teasing character to this passage. In the *Opere Complete* edition this passage is merely marked *mezzo forte*.³⁹⁹ Other discrepancies with Boccherini's autograph are that in the *Opere Complete* edition the entire repetitive phrase is grouped under one slur, and that the crotchets are marked staccato. Boccherini's use of the undulated line for the crotchets probably asks for the opposite effect, i.e. a sustained sound, in order to avoid a dry execution of these notes. Whereas it is questionable whether Boccherini desires these notes to be played in one bowstroke, as discussed in Chapter 3 for the use of the wavy line in notes combined with rests, it is certain that the crotchets should receive their full value. Their grouping though under one bowstroke seems plausible considering the very fast tempo of the movement; the rests would be a mere breath between each note.

Another observation for *smorfioso* is that it is used in a soft dynamic framework, often explicitly accompanied by the term *piano* (*pia. e con smorfia*) or *dolce*. Also the remaining parts in such situations are marked with soft dynamics, often *pianissimo* or *dolcissimo*. A few more examples with the use of *smorfioso* in the string quintets follow below. As will be shown, it is often used for very brief motifs, which illustrates Boccherini's attention to detail in the shaping and tone-colouring of a phrase.

³⁹⁹ *Opere Complete* Vol.5 (1974), 52.

Example 123 Luigi Boccherini: String Quintet Op.39 No.3, 1787 (G 339). i. *Allegro vivo*, bars 20-24.

Source: Autograph Score; D-B KHM 521, p.3.

In the above example the *con smorfia* marking is used in the violoncello part for a repetitive solo line. Apart from the notable repetitiveness though and the fact that it is used in chromatic movement, as in the previous example, there are no immediate clues as to the purpose of this expression marking in this situation. One possible explanation could be the use of *portamento*, with which this term is associated according to accounts mentioned previously. This effect, however, is not desired in this situation for the octave leap – the most appropriate place for the application of this effect – as this is marked detached. This might indicate that *portamento* – if desired at all in Boccherini’s works – would not have been applied between large intervals, but perhaps only discreetly between small intervals or chromatic movement, for instance, for the slurred a–g# figure, executed with an expressive shift on the same finger (thus creating a slight *portamento*). This legato shifting together with additional weight from the bow for the syncopation might enhance the *smorfioso* expression of this phrase. Thus, the term could merely signify an expressive performance of this motif in order for the passage not to sound monotonous, or might signify an expressive execution of the chromatic movement of

the melody. It should be noted that although the remaining parts also execute repetitive material, these are not marked with a similar expression, illustrating the reservation of this term, as mentioned, for leading parts.

Another point to be made in the above example is the lightness of texture with which this repetitive tune is combined. The viola part has broken-chord material executed close to the bridge, which, as mentioned, is used to achieve a light effect also specified by the *sciolte* marking for a loose, rather than emphasised, execution; the remaining two parts have light quavers. Note also Boccherini's employment of different dynamic levels between the solo and accompanying parts.

The following example, from String Quintet Op.49 No.2 of 1794, presents a momentarily use of *smorfioso* to convey a playful character. It is interesting to note for this work that, although the *smorfioso* and also *flautato* markings that are used suggest its earlier origin, other expression markings, such as *soave* and *dolce*, which were often used in earlier works, are not present; instead, we find common dynamic terms such as *piano*, *pianissimo* and *poco crescendo*, rather than *poco rinforzando* or *poco forte*. This might indicate that although Boccherini adapted earlier dynamic terms to his later terminology, he kept other more expressive terms, despite the fact that he did not employ these any longer in his later works.

The use of a lesser variety of dynamic terms is – to a certain extent – also reflected in this use of expression terms. Whereas *smorfioso* does appear in the works dated after 1786, other expression terms, such as *con espressione* and *con grazia*, are not present. Perhaps Boccherini chose *smorfioso* as the main expression term for his works over the large variety of expression terms he used in his earlier string quintets.

Example 124 Luigi Boccherini: String Quintet Op.49 No.2, 1794 (G 366). i. *Moderato assai*, bars 50-51. Source: Autograph Score; D-B KHM 548.

Moderato assai.

Vln I
smorzoso, cresc. for.

Vln II
pmo. cresc. ffmo.

Vla
pmo. cresc. ff.

Vc I
pmo. cresc. ffmo.

Vc II
pmo. cresc. ffmo.

Also the following examples illustrate the use of *con smorfia* for brief, chromatic motifs in repetitive figures; as in Example 123 such a use suggests an expressive execution of the slurred figure, perhaps as a sigh, similarly to the *languido* (longing), expression.

Example 125 Luigi Boccherini: String Quintet Op.43 No.3, 1790 (G 354). i. *Allegro con semplicità*, bars 102-106. Source: Autograph Score; D-B KHM 538, p.20.

Allegro con semplicità.

Vln I
con smorfia. ff.

Example 126 Luigi Boccherini: String Quintet Op.41 No.1, 1788 (G 346). i. *Allegro vivo*, bars 48-52. Source: MS Copy (Parts); D-B KHM 528.

Allegro vivo.

Vln I
con smorfia. dolcis:

Vln II
dolcis:

Vla
dolcis:

Vc I

Vc II

In the above example although all parts execute repetitive material only the first-violin part is marked *con smorfia*. The use of this term suggests playfulness similarly to *scherzoso*.

A question that arises from the use of *smorfioso* in repetitive material is whether this repetitiveness forms part of its expression, or whether is it the repetitiveness of the material itself that calls for the use of *an* expression term, so as to avoid monotony, for which Boccherini seems to prefer *smorfioso* or *con smorfia*. The examples below present the use of other expression terms in similar situations to *smorfioso* and *con smorfia*:

Example 127 Luigi Boccherini: String Quintet Op.10 No.2, 1771 (G 268): i. *Allegro con forza*, bars 40-43. Source: Autograph Violin I Part; F-Pn MS 16735 (1).



The marking *con smorfia* in the above example is not found in the *Opere Complete* edition; instead we find the term *dolce* for the first occurrence of this melody, and for all subsequent occurrences the term *con espressione*. Also in the *Presto* of Op.10 No.5 the marking *con smorfia* is not found in the *Opere Complete* edition; instead, we find again the term *dolce* used (Example below).

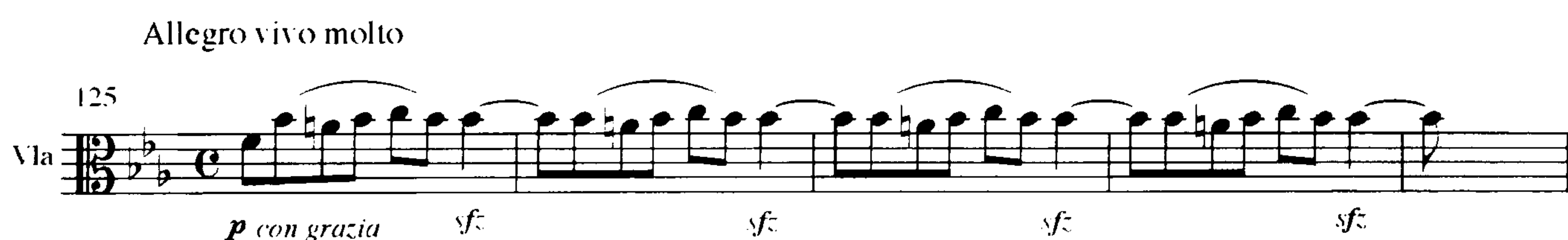
Example 128 Luigi Boccherini: String Quintet Op.10 No.5, 1771 (G 267). iv. *Presto*, bars 1-13.

Source: Autograph Violin I Part; F-Pn MS 16735 (1).



In the above example the passage marked *smorfioso* is not particularly repetitive; it is rather plain and therefore it seems that Boccherini's use of *smorfioso* is intended to underline the solo character of the melody and to prevent a colourless execution of the passage. We also find the opposite practice in the string quintets, i.e. the use of other expression terms for repetitive material, other than *smorfioso*. In the example below the viola executes a rather repetitive passage, which is marked *con grazia* rather than *smorfioso*.

Example 129 Luigi Boccherini: String Quintet Op.20 No.1, 1775 (G 289). i. *Allegro vivo molto*, bars 125-129. Viola Part. Source: *Opere Complete* Vol.5 (1974).



It becomes therefore apparent that the use of expression terms in repetitive figures was frequent, but not confined to the terms *smorfioso* and *con smorfia*; we also find terms such as *con grazia* in the example above, *con espressione* and also more common expression terms such as *dolce* and *soave*. It also becomes apparent that this variety of expression terms was a characteristic of his earlier string quintets. Since

the manuscript parts in MS 16735 were prepared at a later date than the first editions of these works issued by G.B. Venier, it appears that Boccherini replaced expression terms found in these editions with the term *smorfioso* or *con smorfia*, increasing thus its use and also making it more consistent, similarly to his practice with certain dynamic terms as seen in Chapter 2. The use of expression markings for repetitive passages is probably in order to prevent these from sounding monotonous and plain.

There is also the question of the use of *portamento* in passages marked *smorfioso*. As Le Guin has suggested, although there could be a use of this effect depending on the material,⁴⁰⁰ its use does not seem to have been part of the expression itself; this is also suggested from the use of *smorfioso* for pure repeated notes where the use of *portamento* cannot be applied. Also, should *portamento* be considered appropriate for certain passages marked *smorfioso*, it seems it should likewise be considered for similar passages marked with other expression terms, for, as has been illustrated, these were often used synonymously with *smorfioso* and *con smorfia*. In addition to the expressive execution of *smorfioso* passages from the left hand, the use of *rinforzando*, as also observed by Le Guin,⁴⁰¹ i.e. the expressive execution of two notes under a slur from the right hand rather than the left, seems to be appropriate for such passages, for instance in Example 123.

Similarly to the synonymous use of *smorfioso* to other expression terms in long phrases, we also find a synonymous use of this term with terms such as *languido* and *affetuoso* for brief momentary gestures, or sigh-figures. These terms though are not used as extensively as *smorfioso*; two examples are given below:

⁴⁰⁰ Le Guin, 'This Matter of *smorf-*', 470.

⁴⁰¹ Ibid.

Example 130 Luigi Boccherini: String Quintet Op.25 No.2, 1778 (G 296). i. *Sostenuto assai*, bars 10-

11. Source: MS Copy (Score); D-B KHM 462.

Sostenuto assai

10

Languido.

dolcis:

pianis:

tr

Similarly to *smorfioso*, *languido* is only marked in the first-violin part, the second violin merely marked *dolce*.

Example 131 Luigi Boccherini: String Quintet Op.62 No.3, 1802 (G 399). i. *Andantino amoroso*, bars

55-56 and 77-78. Source: Autograph Parts (Vln II); F-Po Rés.509 (7).

55 *Andantino Amoroso.* 77

Vln II

affettuoso

for. affettuoso

for.

To summarise, *smorfioso* and *con smorfia* as expression markings seem to have had a common use with other expression terms, such as *con espressione*, particularly in the early string quintets of the 1770s. Their use, although associated with repetitive material, does not seem to have been confined to such material, but seems to have been used also to underline solo lines or phrases that required a particular execution or expression. What does seem to be a consistent practice is that *smorfioso* and *con smorfia* were only used in leading parts such as the first violin and the first violoncello, unlike other expression terms such as *con grazia*, which were also used

in other parts carrying solo material, for instance the viola. Likewise, the use of *smorfioso* in momentary figures resembles that of similar expression terms such as *languido* and *affetuoso*, also used in earlier works.⁴⁰² Concerning the character of *smorfioso* in fast movements, it seems to have had a common quality with *scherzoso* at times, as they both express playfulness and lightness.

Overall, the use of expression terms becomes less extensive in Boccherini's later works – including that of *smorfioso* which is not found in these, apart from its exceptional use in works most likely dating from an earlier period. Also more common expression terms, such as *soave* and *dolce*, are replaced with dynamic markings such as *piano* and *pianissimo*. Although Boccherini's evolution in notation seems to lead towards simplicity and homogeneity in markings, which perhaps facilitates a better understanding of his notation and also becomes more practical, his earlier variety of markings and detail of notation seems to have given more colour and expression to his works, and also assist better their performance, serving as a close guide for the desired expression.

⁴⁰² As mentioned, the string quintets of the Opp.60- and 62-sets probably originated at an earlier date than 1801 and 1802. The use of *affetuoso* therefore in Op.62 No.3 (Example 131) is probably not a replacement of *smorfioso* with this term, but most likely reflects the earlier notation – and the larger diversity of terms used at that time – which Boccherini left in this later version for string quintet with two violas.

Conclusion

The study of the manuscript sources of the string quintets in the first part of this study has illustrated that Boccherini rearranged the order of his works in his catalogue, as has also been suggested by Mangani and Coli,⁴⁰³ including a number of compositions from the time of his employment with the *infante* in later sets and also altering the order of works included in certain sets. This is apparent from the Op.36-set, of which two versions survive, from 1784 and 1786, illustrating both the change in the order of works, but also the change in the composition date.

The same practice is apparent from MS 16735, which presents a different order of works for the Opp.10-, 11- and 13-sets from that in early editions. The changes in MS 16735 are thought to have been made by Boccherini himself, not his publishers, similarly to his practice with the ‘Opera 36’ of 1784/6. It is thought though that the new order of works for these sets in MS 16735 should be reflected in modern editions and an updated thematic catalogue, as this would have been Boccherini’s final preferred order of works, a fact also corroborated by the use of the same order in his newly-discovered thematic catalogue, i.e. the ‘Baillot’ catalogue. Similarly, the annotation ‘1781’ in the first-violin part of String Quintet Op.60 No.6 is thought to illustrate that this set originated at this particular date – most likely scored for two violoncellos.

It appears thus, that Boccherini’s productivity between 1782 and 1785 did not cease as appears from his thematic catalogue, but was the same as that of the previous years, comprising at least three sets of works a year. From MS 16735 (3, 9) it also becomes apparent that during Boccherini’s employment with the *infante* his

⁴⁰³ Mangani and Coli, ‘Osservazioni’, 315-326.

total annual compositional output would also have included, in addition to the regular sets of works, the preparation of several transcriptions of his works; we may add to these the composition of vocal works, such as the *Stabat Mater*, which he did not originally list in his thematic catalogue. These findings also illustrate that Boccherini's practice of transcribing his works and thereby reusing them for different situations might have occupied a more extensive part of his musical activities than generally thought today.

It thus appears that it is after this period, i.e. after 1785, that Boccherini's productivity drops. For the years shortly after this date, when his appointment as court composer to the King of Prussia began, as well as his new appointment as composer and director of the orchestra of the Countess-Duchess of Benavente-Osuna between 30 March 1786 and April 1787,⁴⁰⁴ this might have been caused because of his new, and possibly increased, activities. The reuse of his works might also have been a practical means of utilising works that had only recently been composed for his previous patron and were unknown to the wider public. To what extent subsequent works were reused in later sets still needs to be investigated; a study of other stylistic elements such as form and harmony might further assist in determining this.

Apart from the King of Prussia and the Countess-Duchess of Benavente-Osuna, Boccherini must have established relations also with the Spanish Royal court of Carlos III and Carlos IV, as is apparent from the copying of a large number of his compositions by the royal court copyist Francesco Mencia in Rés.508 (4) and particularly MS 16735 (3, 9), which, furthermore, appear on extremely good-quality

⁴⁰⁴ Labrador, 'Luces y sombras', 5-6 fn 5.

paper. This might also explain the inclusion in this manuscript collection of works that were largely published in the 1770s and were thus probably not intended for publication. This theory still requires extensive research, however, in order to determine the purpose and precise terms of this relationship.

From a preliminary examination of the paper used for the preparation of the sources, as well as Boccherini's notation and handwriting, it appears that the vast majority of the sources in Berlin and Paris – with the exception of the non-autograph manuscript scores in Berlin and possibly the 1784-version of the Op.36 quintets – were most likely prepared after 1786. Furthermore, it is thought that all the autograph parts of Boccherini's string quintets from his Op.10 until his Op.31 were prepared around the same period between 1787 and 1790. The reason for this apparently simultaneous preparation of a large number of Boccherini's sources is not known. Perhaps, as mentioned, it served as a means to attract new patrons, following the death of the Infante Don Luis in 1785, or publishers. However, the handwriting resemblances, dating and overall appearance of the parts in MS 16735 with several of those in Réserve 508 make it worth considering the possibility of these sources being prepared for the same purpose and originally being part of the same collection.

The important evidence regarding Boccherini's practices in his composition and rearranging of works is further supported by his use of performance markings in the string quintets. Although it has not been possible to fully determine which works that are listed in his catalogue to have been composed after 1786 were actually earlier compositions, the fact that certain performance markings largely used during the period between 1771 and 1785 are found exceptionally in later works, has served as an indication for the earlier origin of these. The systematization of special-effect markings in Chapter 4, has in particular illustrated this point. It appears that it

was only during his employment with the Infante Don Luis de Borbón from 1771 until 1785 that these effects were used. Their presence, therefore, in ‘later’ works can serve as an indication that such works belong to an earlier period. It is not known why Boccherini made use of such effects only during this period. One possibility might be that their use reflected his patron’s taste and preferences, although this view needs to be further investigated. The fact though that these effects are still present – or even additional ones included – in later sources Boccherini prepared of these works after 1785, illustrates that he considered these an integral stylistic part of these works.

The study of performance markings in the second part of this study has also uncovered a large vocabulary of terms as well as techniques that are used in these works, which could enrich today’s knowledge of historical performance practice. A large number of articulation terms, such as *stracinato*, *sciolto* etc., as well as special-effect markings, such as *flautato* and *sul ponticello* that are used in the string quintets are hardly discussed in contemporary theoretical sources; this places the string quintets as a unique source for the study and understanding of these markings. To a certain extent, some of these terms could also be applied to the wider eighteenth-century repertoire, such as the use of a *stracinato* articulation for a more emphatic detached execution. This further illustrates that the performance of eighteenth-century music could employ a more varied articulation and also more detailed dynamic markings than is currently presumed from the lack of markings in solo music.

The study of performance markings in a chamber music context has also illustrated the interconnection of dynamic, articulation and special-effect markings, which is more difficult to detect from their individual discussion in theoretical

sources. It has been illustrated, for instance, that in many occasions certain markings are exclusively used with particular dynamics or material, such as the use of *sciolte* and *sul ponticello* for passagework in a soft dynamic framework.

With regard to the detail and variety of markings that certain manuscripts display, it has been found that this relates not only to the date the works were composed, but possibly also to the care taken in the preparation of the manuscripts. Manuscript scores of the early- and mid-1790s, which tend to have a less fine appearance and also include less detailed performance markings, might have such an appearance because they were copied on a smaller-sized paper, which made it impractical to include numerous expression terms. Another view is that they might reflect a change in Boccherini's notation from a detailed one in his earlier works to less detailed in his later works.

The latter observation is also supported by the fact that we find a larger variety of terms, particularly dynamic ones such as *rinforzando*, *crescendo*, *sforzando* etc., used in earlier works prior to 1785 for similar purposes; this variety ceases in later works and instead the notation becomes more homogeneous between the parts. There are exceptions, particularly in the autograph parts of the string quintets with two violas (Réserve 509), which, however, are thought to reflect the notation used in earlier versions of these works. We find a similar example in the string quintets with double bass, dated 1787. As mentioned, these works are thought to have originated in an earlier version with two violoncellos whilst Boccherini was still employed with the Spanish *infante*. Although by 1787 Boccherini's autographs had already become less varied in their notation, in the double-bass quintets we find an abundance of expression terms, such as *sciolte*, *al ponte* etc., illustrating that the earlier, varied, notation was preserved. It can thus be concluded that when preparing

a copy, or a transcription from an earlier version, Boccherini often kept the notation that was used in that work, even if the notation was not up-to-date with his current one. This observation could perhaps serve as an indication that not all of his string quintets originated during his service with the *infante*, as it is most likely that Boccherini would have included notations in later copies that would have been present in the original exemplar, which would have been more varied and extensive.

With regard to the discrepancies in the use of dynamic and articulation markings in the scores and separate parts of the string quintets, it becomes apparent that the use and meaning of certain terms was not always clear-cut, but that certain terms could have a synonymous element in use with other apparently different terms, alongside a distinct use. The comparison of scores and parts, as well as the observations on the evolution of terms in these works can assist us towards a more precise definition and understanding of dynamics and articulation in Boccherini's works.

The comparison of performance terms in the string quintets with theoretical accounts, although at times proving to be useful in this study for corroborative or even explanatory purposes, has also illustrated the rapid change of meaning that could occur from one source to another over a short period of time. One such example is the meaning and notation of *staccato* in Boccherini's string quintets and its use in Duport's and Baillot's treatises. This has illustrated that the application of the meaning and use of certain terms from one source to another should be made with caution, as it can be misleading at times, even between authors of a similar period or ones who are linked in some way with another.

Apart from the study of Boccherini's notation and use of performance markings, the discrepancies that appear between the different sources of the same

works, especially those he made to the musical text, can serve as a useful source for the study of Boccherini's compositional processes and decisions he made in his works. This is particularly useful for Boccherini scholarship since no working copies of drafts of these works have survived.

This study then has further illustrated that chamber music, as a resource for the study of performance practice, can prove as fruitful as theoretical works and solo repertoire, as it is in such types of works rather than solo music that composers were more careful and thorough in their notation of dynamic nuances, articulation, and in the case of the string quintets, an extensive range of special effects. It is hoped that this study will contribute towards an increased awareness of chamber music's potential for the study of performance practice.

Appendix 1

Title-Pages of the String Quintet Manuscript Sources

(Includes manuscript sources located at the Staatsbibliothek zu Berlin and
the Bibliothèque nationale de France)⁴⁰⁵

Opera	Source	Source Type	Title
Op.10 ⁴⁰⁶ No.5	MS 16735 (1)	Autograph (Vln I Part)	Opera 1o. [top left: non-autograph] 1771. [top middle: non-autograph] Opera Grande [top right: the word Opera is autograph but the word Grande not] Quintetto Primo. [autograph] Violin Primo. [autograph] Boccherini. [autograph]
Op.10 No.4	MS 16735 (1)	Autograph (Vln I Part)	Opera 1o. [top left: non-autograph] 1771. [top middle: non-autograph] Opera Grande [top right: the word Opera is autograph but the word Grande not] Quintetto Secondo. [autograph] Violin Primo. [autograph] Boccherini. [autograph]
Op.10 No.1	MS 16735 (1)	Autograph (Vln I Part)	Opera 1o. [top left: non-autograph] 1771. [top middle: non-autograph] Opera Grande [top right: the word Opera is autograph but the word Grande not] Quintetto Terzo. [autograph] Violin Primo. [autograph] Boccherini. [autograph]
Op.10 No.2	MS 16735 (1)	Autograph (Vln I Part)	Opera 1o. [top left: non-autograph] 1771 [top middle: non-autograph] Opera Grande [top right: the word Opera is autograph but the word Grande not] Quintetto Quarto. [autograph] Violin Primo. [autograph] Boccherini. [autograph]

⁴⁰⁵ Does not include title-page-inscriptions of the Opp.12 and 21 transcriptions for string quintet in MS 16735 (3, 9) and nineteenth-century MS copies at the Bibliothèque nationale de France.

⁴⁰⁶ The order of works for this sets and all subsequent in MS 16735 is according to the order in this source and the ‘Baillot’ catalogue.

Op.10 No.3	MS 16735 (1)	Autograph (Vln I Part)	Opera 1o. [top left: non-autograph] 1771. [top middle: non-autograph] Opera Grande [top right: the word Opera is autograph but the word Grande not] Quintetto Quinto. [autograph] Violin Primo. [autograph] Boccherini. [autograph]
Op.10 No.6	MS 16735 (1)	Autograph (Vln I Part)	Opera 1o. [top left: non-autograph] 1771. [top middle: non-autograph] Opera Grande [top right: the word Opera is autograph but the word Grande not] Quintetto Sesto. [autograph] Violin Primo. [autograph] Boccherini. [autograph]
Op.11 No.1	MS 16735 (2)	MS Copy (Vln I Part)	Op. ^a 11. [top left: autograph] 1771. [top middle: non-autograph?] Opera Grande [top right: the word Opera is autograph but the word Grande not?] Quintetto I. ^o Violino Primo. Boccherini.
Op.11 No.2	MS 16735 (2)	MS Copy (Vln I Part)	Op. ^a 11. [top left: autograph] 1771. [top middle: non-autograph?] Opera Grande [top right: the word Opera is autograph but the word Grande not?] Quintetto II. ^o Violino Primo. Boccherini.
Op.11 No.3	MS 16735 (2)	MS Copy (Vln I Part)	Op. ^a 11. [top left: autograph] 1771. [top middle: non-autograph?] Opera Grande [top right: the word Opera is autograph but the word Grande not?] Quintetto III. ^o Violino Primo. Boccherini.
Op.11 No.6	MS 16735 (2)	MS Copy (Vln I Part)	La Uccelliera. Op. ^a 11. [top left: autograph] 1771. [top middle: non-autograph?] Opera Grande [top right: the word Opera is autograph but the word Grande not?] Quintetto IV. ^o Violino Primo. Boccherini.
Op.11 No.4	MS 16735 (2)	MS Copy (Vln I Part)	Op. ^a 11. [top left: autograph] 1771. [top middle: non-autograph?] Opera Grande [top right: the word Opera is autograph but the word Grande not?] Quintetto V. ^o Violino Primo. Boccherini.
Op.11 No.5	MS 16735 (2)	MS Copy (Vln I Part)	Op. ^a 11. [top left: autograph] 1771 [top middle: non-autograph?] Opera Grande [top right: the word

			Opera is autograph but the word Grande not?] Quintetto VI.º Violino Primo. Boccherini.
Op.13 No.4	MS 16735 (4)	Autograph (Vln I Part)	Opera 13. [top left: non-autograph?] 1772. [top middle: autograph] ⁴⁰⁷ Opera Grande [top right: non-autograph?] Quintetto Primo. Violino Primo. Boccherini.
Op.13 No.5	MS 16735 (4)	Autograph (Vln I Part)	Opera 13. [top left: non-autograph?] 1772. [top middle: autograph] Opera Grande [top right: non-autograph?] Quintetto Secondo. Violino Primo. Boccherini.
Op.13 No.1	MS 16735 (4)	Autograph (Vln I Part)	Opera 13. [top left: non-autograph?] 1772. [top middle: autograph] Opera Grande [top right: non-autograph?] Quintetto Terzo. Violino Primo. Boccherini.
Op.13 No.2	MS 16735 (4)	Autograph (Vln I Part)	Opera 13. [top left: non-autograph?] 1772. [top middle: autograph] Opera Grande [top right: non-autograph?] Quintetto Quarto. Violino Primo. Boccherini.
Op.13 No.6	MS 16735 (4)	Autograph (Vln I Part)	Opera 13. [top left: non-autograph?] 1772. [top middle: autograph] Opera Grande [top right: non-autograph?] Quintetto Quinto. Violino Primo. Boccherini.
Op.13 No.3	MS 16735 (4)	Autograph (Vln I Part)	Opera 13. [top left: non-autograph?] 1772. [top middle: autograph] Opera Grande [top right: non-autograph?] Quintetto Sesto. Violino Primo. Boccherini.

⁴⁰⁷ Originally, this quintet and all subsequent ones of this set read in the top-middle ‘Opera [1a] 1772’. The word ‘Opera’ and the *opera* number have been scribbled-out and the new *opera* numbering is written in the top-left, possibly by the copyist of MS 16735 (3, 9) Francesco Mencia.

Op.18 No.1	MS 16735 (6)	Autograph (Vln I Part)	Op. ^a 18. [top left: autograph (erased)] 1774. [top middle: autograph] ⁴⁰⁸ Opera Grande [top right: non-autograph?] Quintetto 1. Violino Primo. Boccherini
Op.18 No.2	MS 16735 (6)	Autograph (Vln I Part)	Op. ^a 18. [top left: autograph] 1774. [top middle: autograph] Opera Grande [top right: non-autograph?] Quintetto 2°. Violino Primo. Boccherini
Op.18 No.3	MS 16735 (6)	Autograph (Vln I Part)	Op. ^a 18. [top left: autograph] 1774. [top middle: autograph] Opera Grande [top right: non-autograph?] Quintetto 3°. Violino Primo. Boccherini
Op.18 No.4	MS 16735 (6)	Autograph (Vln I Part)	Op. ^a 18. [top left: autograph] 1774. [top middle: autograph] Opera Grande [top right: non-autograph?] Quintetto 4°. Violino Primo. Boccherini
Op.18 No.5	MS 16735 (6)	Autograph (Vln I Part)	Op. ^a 18. [top left: autograph] 1774. [top middle: autograph] Opera Grande [top right: non-autograph?] Quintetto 5°. Violino Primo. Boccherini
Op.18 No.6	MS 16735 (6)	Autograph (Vln I Part)	Op. ^a 18. [top left: autograph] 1774. [top middle: autograph] Opera Grande [top right: non-autograph?] Quintetto 6°. Violino Primo. Boccherini
Op.20 No.1	MS 16735 (8)	Autograph (Vln I Part)	Op. ^a 20. [top left: autograph] 1775. [top middle: autograph] ⁴⁰⁹ Opera Grande. [top right: non-autograph?] Quintetto Primo. Violino Primo. Boccherini.
Op.20 No.2	MS 16735 (8)	Autograph (Vln I Part)	Op. ^a 20. [top left: autograph] 1775. [top middle: autograph] Opera grande [top right: non-autograph?] Quintetto Secondo. Violino Primo. Boccherini.

⁴⁰⁸ Originally, in this quintet and all subsequent ones of this set the top middle read ‘Opera [x?] 1774’. The word ‘Opera’ and the *opera* number have been erased and the new *opera* numbering is marked in the top-left in a distinct hand, possibly that of the copyist of MS 16735 (3, 9) Francesco Mencia.

⁴⁰⁹ Originally, this quintet and all subsequent ones of this set read in the top-middle ‘Opera [x?] 1775’. The word ‘Opera’ and the *opera* number have been erased and the new *opera* numbering is marked in the top-left in a different hand, possibly that of the copyist of MS 16735 (3, 9) Francesco Mencia.

Op.20 No.3	MS 16735 (8)	Autograph (Vln I Part)	Op. ^a 20. [top left: autograph] 1775. [top middle: autograph] Opera grande [top right: non-autograph?] Quintetto Terzo. Violino Primo. Boccherini.
Op.20 No.4	MS 16735 (8)	Autograph (Vln I Part)	Op. ^a 20. [top left: autograph] 1775. [top middle: autograph] Opera grande [top right: non-autograph?] Quintetto Quarto. Violino Primo. Boccherini.
Op.20 No.5	MS 16735 (8)	Autograph (Vln I Part)	Op. ^a 20. [top left: autograph] 1775. [top middle: autograph] Opera grande [top right: non-autograph?] Quintetto Quinto. Violino Primo. Boccherini.
Op.20 No.6	MS 16735 (8)	Autograph (Vln I Part)	Op. ^a 20. [top left: autograph] 1775. [top middle: autograph] Opera grande [top right: non-autograph?] Quintetto Sesto. Violino Primo. Boccherini.
Op.25 No.1	KHM 461	MS Copy (Score)	Opera 2 ^a 1778 ⁴¹⁰ [top right] Quintetto I ^o . [middle] Per due Violini, Viola, è due Violoncelli Obbligati Composto per Servizio del Smo. Signor Ynfante D. ⁿ Luigi di Borbone. da Luigi Boccherini, Virtuoso di Camera è Compositore di Musica di S.A.R. ^{le}
Op.25 No.2	KHM 462	MS Copy (Score)	Opera 2 ^a 1778 [top right] Quintetto II ^o . [middle] Per due Violini, Viola, e due Violoncelli Obbligati Composto per Servizio del Smo. Signor Infante da Luigi Boccherini, Virtuoso di Camera è Compositore di Musica di S.A.R. ^{le}
Op.25 No.3	KHM 463	MS Copy (Score)	Opera 2 ^a 1778 [top right] Quintetto III ^o . [middle] Per due Violini, Viola, è due Violoncelli Obbligati. Composto per Servizio del Smo. Signor Ynfante D. ⁿ Luigi di Borbone. da Luigi Boccherini, Virtuoso di Camera è Compositore di Musica di S.A.R. ^{le}

⁴¹⁰ The date is not always visible on these scores. It is covered by a library catalogue number on the top-right of these MSS of unknown date (possibly from this time or shortly after, as originally it was marked with ink and subsequently replaced by a new catalogue number with the same number, glued on top of the old ink catalogue number); in the present score the shelfnumber reads ‘g.44’.

Op.25 No.4	KHM 464	MS Copy (Score)	Opera 2 ^a 1778 [top right] Quintetto IV ^o . [middle] Per due Violini, Viola, è due Violoncelli Obbligati. Composto per Servizio del Smo. Signor Ynfante D. ⁿ Luigi di Borbone. da Luigi Boccherini, Virtuoso di Camera è Compositore di Musica di S.A.R. ^{le}
Op.25 No.5	KHM 465	MS Copy (Score)	Opera 2 ^a 1778 [top right] Quintetto V ^o . [middle] Per due Violini, Viola, è due Violoncelli Obbligati. Composto per Servizio del Smo. Signor Ynfante D. ⁿ Luigi di Borbone. da Luigi Boccherini, Virtuoso di Camera è Compositore di Musica di S.A.R. ^{le}
Op.25 No.6	KHM 466	MS Copy (Score)	Opera 2 ^a 1778 [top right] Quintetto VI ^o . [middle] Per due Violini, Viola, è due Violoncelli Obbligati. Composto per Servizio del Smo. Signor Ynfante D. ⁿ Luigi di Borbone. da Luigi Boccherini, Virtuoso di Camera è Compositore di Musica di S.A.R. ^{le}
Op.25 Nos. 1-3	KHM 467	MS Copy (Parts)	Opera 2a. 1778. [top right] Violoncello 1 ^{mo} 3. Quintetti ⁴¹¹ del Sign ^{re} . Luigi Boccherini
Op.25 Nos. 4-6			opera 2a 1778. [top right] Quintetti. 4. 5. 6. per due Violini, Viola, è Due Violoncelli. Obligati, Composto per Servizio del Smo Signor Infante Dn Luigi di Borbone da Luigi Boccherini, Virtuoso di Camera, e Compositore di Musica di S.A. R ^{le} Violoncello I ^{mo} .
Op.25 Nos. 1-6	KHM 468	MS Copy (Parts)	Opera 2da. 1778 [top middle] 6. Quintetti. Per due Violini, Viola, e due Violoncelli Obbligati. Composto per Servizio del Smo. Signor Infante. D ⁿ Luigi di Borbone da Luigi Boccherini, Virtuoso de Camera, e Compositore di Musica Di S. A. R ^{le} .
Op.27 No.1	KHM 469	MS Copy	Opera 1 ^a 1779 [top right] Quintetto I ^o . [middle] Per

⁴¹¹ The annotation ‘3. diti’ or ‘3. dito’ appears at this place and in all subsequent parts of the first three string quintets included in this set of parts.

		(Score)	due Violini, Viola, è due Violoncelli Obbligati Composto per S.A.R. ^{le} D. ⁿ Luigi Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera è Compositore di S.A.R. ^{le}
Op.27 No.2	KHM 470	MS Copy (Score)	Opera 1 ^a 1779 [top right] Quintetto II ^o . [middle] Per due Violini, Viola, è due Violoncelli Obbligatti Composto per S.A.R. ^{le} D. ⁿ Luigi Ynfante di Spagna. da Luigi Boccherini Virtuoso di Camera, è Compositore di S.A.R. ^{le}
Op.27 No.3	KHM 471	MS Copy (Score)	Opera 1 ^a 1779 [top right] Quintetto III ^o . [middle] Per due Violini, Viola, è due Violoncelli obbligatti Composto per S.A.R. ^{le} D. ⁿ Luigi Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera, e Compositore di S.A.R. ^{le}
Op.27 No.4	KHM 472	MS Copy (Score)	Opera 1 ^a 1779 [top right] Quintetto IV ^o . [middle] Per due Violini, Viola, è due Violoncelli Obbligatti Composto per S.A.R. ^{le} D. ⁿ Luigi Ynfante di Spagna. da Luigi Boccherini Virtuoso di Camera, è Compositore di S.A.R. ^{le}
Op.27 No.5	KHM 473	MS Copy (Score)	Opera 1 ^a 1779 [top right] Quintetto V ^o . [middle] Per due Violini, Viola, è due Violoncelli Obbligati Composto per S.A.R. ^{le} D. ⁿ Luigi Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera, è Compositore di S.A.R. ^{le}
Op.27 No.6	KHM 474	MS Copy (Score)	Opera 1 ^a 1779 [top right] Quintetto VI ^o . [middle] Per due Violini, Viola, è due Violoncelli Obbligatti Composto per S.A.R. ^{le} D. ⁿ Luigi Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera, è Compositore di S.A.R. ^{le}
Op.27 Nos. 1-6	KHM 475	MS Copy (Parts)	opera 1a 1779. [top right] 6. Quintettini Per due Violini, Viola, è due Violoncelli Obbligatti. Composto per S. A. R. ^{le} D.n Luigi Infante di Spagna da Luigi Boccherini, Virtuoso di Camera è

			Compositore di S. A. R. ^{le} . Violino 1 ^{mo} ⁴¹²
Op.27 Nos. 1-6	KHM 476	MS Copy (Parts)	Opera 1. ^{ma} 1779. [top middle] ⁴¹³ 6. Quintettini Per due Violini, Viola, è Due Violoncelli Obbligati Composto per S. A. R. ^{le} D. ⁿ Luigi Infante di Spagna. da Luigi Boccherini, Virtuoso di Camera, e Compositore di S. A. R. ^{le} [viola part]
Op.28 No 1	KHM 477	MS Copy (Score)	Opera 2 ^a 1779 ⁴¹⁴ [top right] Quintetto I ^o . [middle] Per due Violini, Viola, è due Violoncelli Obbligati Composto per S.A.R. ^{le} D. ⁿ Luigi Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera è Compositore di S.A.R. ^{le}
Op.28 No 2	KHM 478	MS Copy (Score)	Opera 2 ^a 1779 [top right] Quintetto II ^o . [middle] Per due Violini, Viola, è due Violoncelli Obbligati Composto per S.A.R. ^{le} D. ⁿ Luigi Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera è Compositore di S.A.R. ^{le}
Op.28 No 3	1) KHM 479	MS Copy (Score)	Opera 2 ^a 1779 [top right] Quintetto III ^o . [middle] Per due Violini, Viola, è due Violoncelli Obbligati Composto per S.A.R. ^{le} D. ⁿ Luigi Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera, è Compositore di S.A.R. ^{le}
	2) Rés.508 (24)	Autograph (Parts)	Opera 2 ^a . 1779. [top right] Quintetto Terzo. [middle] Violoncello Primo Boccherini.
Op.28 No 4	KHM 480	MS Copy (Score)	Opera 2 ^a 1779 [top right] Quintetto IV ^o . [middle] Per due Violini, Viola, è due Violoncelli Obbligati Composto per S.A.R. ^{le} D. ⁿ Luigi Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera è

⁴¹² All parts bear the same title-inscription.

⁴¹³ Annotation in ink in top right: ‘xxxiii.’

⁴¹⁴ Also in this set the date is mostly covered by a later library catalogue number.

			Compositore di S.A.R. ^{le}
Op.28 No 5	1) KHM 481	MS Copy (Score)	Opera 2 ^a 1779 [top right] Quintetto V ^o . [middle] Per due Violini, Viola, è due Violoncelli Obbligatti Composto per S.A.R. ^{le} D. ⁿ Luigi Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera è Compositore di S.A.R. ^{le}
	2) Rés.508 (25)	Autograph (Parts)	Opera 2a. 1779. [top right] Quintetto Quinto [middle] Violoncello Primo. Boccherini.
Op.28 No 6	KHM 482	MS Copy (Score)	Opera 2 ^a 1779 [top right] Quintetto VI ^o . [middle] Per due Violini, Viola, e due Violoncelli Obbligatti Composto per S.A.R. ^{le} D. ⁿ Luigi Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera è Compositore di S.A.R. ^{le}
Op.28 Nos. 1-6	KHM 483	MS Copy (Parts)	opera 2a 1779 [top right] 6 Quintetti. Per due Violini, Viola, è Due Violoncelli Obligati, Composto per S.A. R ^{le} D ⁿ Luigi Infante di Spagna. da Luigi Boccherini, Virtuoso di Camera, è Compositore di S.A. Rle. Violonceello [<i>sic</i>]1 ^{mo} .
Op.28 Nos. 1-6	KHM 484	MS Copy (Parts)	Opera 2.da 1779. [top middle] ⁴¹⁵ 6 Quintetti Per due Violini, Viola, e due Violoncelli Obbligati. Composto per S.A.R ^{le} D ⁿ Luigi Infante di Spagna da Luigi Boccherini, Virtuoso di Camera, e Compositore di S. A. R. ^{le} [viola part] ⁴¹⁶
Op.29 No.1	KHM 485	MS Copy (Score)	Opera 3 ^a 1779 [top right] Quintetto I ^o . [middle] Per due Violini, Viola, è due Violoncelli Obbligatti fatto per Servizio di S.A.R. ^{le} D. ⁿ Luigi di Borbone Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera è Compositore di Musica di S.A.R. ^{le}

⁴¹⁵ This does not imply that the position of the date in the MS score was at the middle of the title-page, as with later MSS, rather that the copyist copied it at a slightly different place.

⁴¹⁶ Annotation ‘Rondo.’ in big calligraphic letters in the top left of the Violoncello I part.

Op.29 No.2	KHM 486	MS Copy (Score)	Opera 3 ^a 1779 [top right] Quintetto II ^o . [middle] Per due Violini, Viola, è due Violoncelli Obbligati fatto per Servizio di S.A.R. ^{le} D. ⁿ Luigi di Borbone Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera è Compositore di Musica di S.A.R. ^{le}
Op.29 No.3	KHM 487	MS Copy (Score)	Opera 3 ^a 1779 [top right] Quintetto III ^o . [middle] Per due Violini, Viola, è due Violoncelli Obbligati fatto per Servizio di S.A.R. ^{le} D. ⁿ Luigi di Borbone Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera e Compositore di Musica di S.A.R. ^{le}
Op.29 No.4	KHM 488	MS Copy (Score)	Opera 3 ^a 1779 [top right] Quintetto IV ^o . [middle] Per due Violini, Viola, è due Violoncelli Obbligati fatto per Servizio di S.A.R. ^{le} D. ⁿ Luigi di Borbone Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera é Compositore di Musica di S.A.R. ^{le}
Op.29 No.5	KHM 489	MS Copy (Score)	Opera 3 ^a 1779 [top right] Quintetto V ^o . [middle] Per due Violini, Viola, è due Violoncelli Obbligati fatto per Servizio di S.A.R. ^{le} D. ⁿ Luigi di Borbone Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera e Compositore di Musica di S.A.R. ^{le}
Op.29 No.6	KHM 490	MS Copy (Score)	Opera 3 ^a 1779 [top right] Quintetto VI ^o . [middle] Per due Violini, Viola, è due Violoncelli Obbligati fatto per Servizio di S.A.R. ^{le} D. ⁿ Luigi di Borbone Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera è Compositore di Musica di S.A.R. ^{le}
Op.29 Nos. 1-6	KHM 491	MS Copy (Parts)	opera 3 ^a 1779. ⁴¹⁷ [top right] 6. Quintetti. Per due Violini, Viola, è due Violoncelli Obligati, fatto per Servizio di S. A. R ^{le} D. ⁿ Luigi di Borbone, Infante

⁴¹⁷ Annotation with ink [top left] ‘Ballo Tedesco, oder Allemande.’ This annotation, as well as the marking ‘Rondo’ found in KHM 484 could be a sign for a quick reference as to the contents or particularly favoured movements in these works.

			di Spagna da Luigi Boccherini, Virtuoso di Camera, è Compositore de Musica di S. A. R. ^{le} . Violoncello I ^{mo}
Op.29 Nos. 1-6	KHM 492	MS Copy (Parts)	Opera 3 ^{za} . 1779. [top right] 6 Quintetti Per due Violini, Viola, è due Violoncelli Obbligati. fatto per Servizio di S. A. R.le D ⁿ Luigi di Borbone. Infante de Spagna Da Luigi Boccherini. Virtuoso de Camera, e Compositore de Musica di S. A. R. ^{le} . [viola part]
Op.30 No.1	1) KHM 493	MS Copy (Score)	Opera 1. ^a 1780 [top right] Quintettino I ^o . [middle] Per due Violini, Viola, è due Violoncelli obbligati, fatto per Servizio di S.A.R. ^{le} D. ⁿ Luigi di Borbone Ynfante di Spagna. da Luigi Boccherini Virtuoso di Camera, è Compositore di Musica, di S.A.R. ^{le}
	2) Rés.508 (1)	MS Copy (Parts) ⁴¹⁸	Opera.30. [top left: autograph] op. ^a 1. ^a 1780. [top right: autograph] Quintettino I ^o Per due Violini, Viola, e Violoncelli per Servizio di S.A.R. ^{le} D. ⁿ Luigi Inf. ^{te} di Spagna, da Luigi Boccherini Virtuoso di Camera e Compositore di S. A. R. ^{le} ⁴¹⁹
Op.30 No.2	KHM 494	MS Copy (Score)	Opera 1. ^a 1780 [top right] Quintettino II ^o . [middle] Per due Violini, Viola, e due Violoncelli, fatto per servizio di S.A.R. ^{le} D. ⁿ Luigi di Borbone Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera, e Compositore di Musica, di S.A.R. ^{le}
Op.30 No.3	1) KHM 495	MS Copy (Score)	Opera 1. ^a 1780 [top right] Quintettino III ^o .

⁴¹⁸ The viola part is in the hand of Copyist No.5.

⁴¹⁹ This MS preserves the old *opera* numbering notated at the top-right of the MS, i.e. ‘op.^a 1.^a 1780.’, as well as the new one ‘Opera 30.’, marked on the top-left. The inscription ‘Opera 30.’ though appears only in the first quintet of the set, suggesting that Boccherini might have inserted this inscription at a later stage for the works he sent to Pleyel, but only on the first work of every set.

			fatto per Servizio di S.A.R. ^{le} D. ⁿ Luigi di Borbone Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera, e Compositore di Musica, di S.A.R. ^{le}
	2) Rés.508 (2)	MS Copy (Parts)	op. ^a 1 ^a . 1780. [top right: autograph] Quintettino III ^o . [middle: non-autograph] Per due Violini, Viola, e Violoncelli, fatto per Servizio di S. A. R. ^{le} D. ⁿ Luigi, Inf. ^{te} di Spagna, da Luigi Boccherini, Virtuoso di Camera e Compositore di S. A. R. ^{le}
Op.30 No.4	1) KHM 496	MS Copy (Score)	Opera 1. ^a 1780 [top right] Quintettino IV ^o . [middle] Per due Violini, Viola, è due Violoncelli, fatto per Servizio di S.A.R. ^{le} D. ⁿ Luigi di Borbone Ynfante di Spagna. da Luigi Boccherini Virtuoso di Camera, e Compositore di Musica, di S.A.R. ^{le}
	2) Rés.508 (3)	MS Copy (Parts)	op. ^a 1 ^a . 1780. [top right: autograph] Quintettino IV ^o . Per due Violini, Viola, e Violoncelli, fatto per Servizio di S. A. R. ^{le} D. ⁿ Luigi, Inf. ^{te} di Spagna, da Luigi Boccherini, Virtuoso di Camera e Compositore di S. A. R. ^{le}
Op.30 No.5	KHM 497	MS Copy (Score)	Opera 1. ^a 1780 [top right] Quintettino V ^o . [middle] Per due Violini, Viola, è due Violoncelli, fatto per Servizio di S.A.R. ^{le} D. ⁿ Luigi di Borbone Ynfante di Spagna. da Luigi Boccherini Virtuoso di Camera, e Compositore di Musica, di S.A.R. ^{le}
Op.30 No.6	KHM 498	MS Copy (Score)	Opera 1. ^a 1780 [top right] Quintettino VI ^o . [middle] Per due Violini, Viola, è due Violoncelli, fatto per Servizio di S.A.R. ^{le} D. ⁿ Luigi di Borbone Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera, è Compositore di S.A.R. ^{le} . Nota. Questo Quintettino rappresenta la Musica che passa di notte per le strade di Madrid, cominciando dal tocco del' Ave Maria, sin a la Ritirata: è tutto cio' che non e conforme alle regole della composizione, deve condonarsi alla Verità della cosa, che si va a

			rappresentare .
Op.30 Nos. 1-6	KHM 499	MS Copy (Parts)	Opera 1. ^{ma} 1780 [top right] 6. Quintetti Per due Violini, Viola, è due Violoncelli, fatto per Servizio di S.A. R. ^{le} D. ⁿ Luigi di Borbone Infante di Spagna da Luigi Boccherini, Virtuoso de Camera, è Compositore di S.A.R. ^{le} Nota. Questo Quintettino 6. ^a Rappresenta la Musica che passa di notte per le Strade di Madrid, Cominciando dal toco del'Ave Maria sin a la Ritirata: è tutto ciò che non e Conforme alle regolo della Compositione, deve Condonarsi alla verità della cosa, che si vâ rappresentare &. [viola part]
Op.30 Nos. 1-6	KHM 500	MS Copy (Parts)	opera 1a. 1780. [top right] VI Quintettini. Per due Violini, Viola, e due Violoncelli, fatto per Servizio di S. A. R. ^{le} D. ⁿ Luigi di Borbone Infante di Spagna da Luigi Boccherini, Virtuoso di Camera, e Compositore di Musica, di S. A. R. ^{le} Violoncello I ^{mo}
Op.31 No.1	KHM 501	MS Copy (Score)	Opera 2. ^a 1780 ⁴²⁰ [top right] Quintetto I ^o . [middle] Per due Violini, Viola, e due Violoncelli Obbligati, fatto per Servizio di S.A.R. ^{le} D. ⁿ Luigi di Borbone Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera, è Compositore di Musica, di S.A.R. ^{le}
Op.31 No.2	1) KHM 502	MS Copy (Score)	Opera 2. ^a 1780 [top right] Quintetto II ^o . [middle] Per due Violini, Viola, e due Violoncelli Obbligati, fatto per servizio di S.A.R. ^{le} D. ⁿ Luigi Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera, è Compositore di Musica, di S.A.R. ^{le}
	2) Rés.508 (5)	MS Copy (Parts)	Violin 1 ^{ro} [top right] Quinteto "2do" [Middle] del Señor Boccherini Op.31. Á M ^f . L. Picquot en reconocimiento al singular afecto, que en sus

⁴²⁰ Date not visible; see p.313 fn 410.

			escritos ha manifestado á Luis Boccherini. Su nieto Fernando Boccherini
Op.31 No.3	KHM 503	MS Copy (Score)	Opera 2. ^a 1780 [top right] Quintetto III ^o . [middle] Per due Violini, Viola, e due Violoncelli Obbligati, fatto per Servizio di S.A.R. ^{le} D. ⁿ Luigi Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera, è Compositore di Musica, di S.A.R. ^{le}
Op.31 No.4	KHM 504	MS Copy (Score)	Opera 2. ^a 1780 [top right] Quintetto IV ^o . [middle] Per due Violini, Viola, e due Violoncelli Obbligati, fatto per Servizio di S.A.R. ^{le} D. ⁿ Luigi Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera, e Compositore di Musica, di S.A.R. ^{le}
Op.31 No.5	1) KHM 505	MS Copy (Score)	Opera 2. ^a 1780 [top right] Quintetto V ^o . [middle] Per due Violini, Viola, e due Violoncelli Obbligati, fatto per Servizio di S.A.R. ^{le} D. ⁿ Luigi, Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera, e Compositore di Musica, di S.A.R. ^{le}
Op.31 No.5	2) Rés.508 (4)	MS Copy (Parts)	Violoncello Primo Quintetto 5. ^o per due Violini, Viole, è due Violoncello [<i>sic</i>] Oblig. da Luigi Boccherini Opera secondo [<i>sic</i>] Nel 1780. ⁴²¹
Op.31 No.6	KHM 506	MS Copy (Score)	Opera 2. ^a 1780 [top right] Quintetto VI ^o . [middle] Per due Violini, Viola, e due Violoncelli Obbligati, fatto per Servizio di S.A.R. ^{le} D. ⁿ Luigi Ynfante di Spagna. da Luigi Boccherini, Virtuoso di Camera, e Compositore di Musica, di S.A.R. ^{le}
Op.31 Nos.1-6	KHM 507	MS Copy (Parts)	Opera 2. ^{da} 1780. [top right] 6 Quintetti Per due Violini, Viola, e due Violoncelli Obbligati. fatto per Servizio di S. A. R. ^{le} D. ⁿ Luigi di Borbone Infante di Spagna. da Luigi Boccherini, Virtuoso di Camera, è Compositore di Musica, di S. A. R. ^{le} [viola part]

⁴²¹ The title-pages of the first-violin, viola and second-violoncello parts read ‘Opera seconda.’.

Op.31 Nos.1-6	KHM 508	MS Copy (Parts)	opera 2a 1780 [top right] 6. Quintetti. Per due Violini, Viola, e due Violoncelli, Obligati, fatto per Servizio. di S. A. R. ^{le} D ⁿ . Luigi Infante di Spagna da Luigi Boccherini, Virtuoso di Camera e Compositore de Musica di S.A.R. ^{le} Violino 1 ^{mo} .
Op.36 No.1	KHM 509	Autograph (Score)	[f.1] 1784 [top right] Sei Quintettini [middle] Per due Violini, viola e due Violoncelli. Composti per S.A.R. ^{le} D. ⁿ Luigi Ynfante di Spagna. ac.ac.ac. da Luigi Boccherini. Virtuoso de Camera, e Compositor di Musica Di S.A.R. ^{le} Opera Seconda. Anno 1784. [f.1v] Quintettino Primo. ⁴²²
Op.36 No.3	KHM 510	Autograph (Score)	Quintettino II. Opera II. 1784. Boccherini [signature] [entire title top left]
Op.36 No.4	KHM 511	Autograph (Score)	Quintettino III. Opera II. 1784. Boccherini [signature] [entire title top left]
Op.36 No.6	KHM 512	Autograph (Score)	Quintettino IV. Opera 2. ^a 1784. Boccherini [signature] [entire title top left]
Op.36 No.2	KHM 513	Autograph (Score)	Quintettino V. Opera II. 1784. Boccherini [signature] [entire title top left]
Op.36 No.5	KHM 514	Autograph (Score)	Quintettino VI. Opera II. 1784 Boccherini [signature] [entire title top left]
Op.36 Nos.1-6	KHM 515	MS Copy (Parts)	Opera 2. ^{da} 1784 [top middle] 6. Quintettini Per due Violini, Viola e due Violoncelli. Composti per S.A. R. ^{le} D. ⁿ Luigi Infant [sic] di Spagna. Da Luigi Boccherini. Virtuoso di Camera, e Compositor di Musica Di S.A. R. ^{le} [viola part]
Op.36 Nos.1-6	KHM 516	MS Copy (Parts)	opera 2. ^{da} 1784. [top right] Sei Quintettini Per due Violini, Viola, e due Violoncelli Composti per S.A. R. ^{le} D ⁿ Luigi Infante di Spagna & & & da Luigi

⁴²² The order of the movements in this set is different from the 1786-version; it is the later version’s order that matches Boccherini’s thematic catalogues.

			Boccherini, Virtuoso di Camera, e Compositor di Musica Di S. A. R. ^{le} Violino 1. ^{mo} ⁴²³
Op.36 No.1	Rés.508 (6)	Autograph (Parts)	Opera 36. [top left] Mese di Maggio. 1786. [top middle] Quintettino per due Violini, Viola, e due Violoncelli Obbligati. Composto da Luigi Boccherini. Professor di Musica all' actual Servizio di S. M. C. Compositor di Camera di S. M. Prusiana. e Direttore del Concerto dell' Ecc. ^{ma} Signora Contessa di Benavente, Duchessa di Ossuna, di Gandia ac. Viola. c
Op.36 No.2	Rés.508 (7)	Autograph (Parts) ⁴²⁴	Mese di Giugno. 1786. [top middle] Quintettino Per due violini, viola, e due violoncelli obbligati. Composto da Luigi Boccherini. Professor di Musica all' actual Servizio di S. M. C. Compositor di Camera di S. M. Prussiana. e Direttore del Concerto dell' Ecc. ^{ma} Sig. ^{ra} Contessa di Benavente, Duchessa d' Ossuna. ac. Violino Primo.
Op.36 No.3	Rés.508 (8)	Autograph (Parts)	Mese di Luglio. 1786. [top middle] Quintettino. Per due violini, viola, e due violoncelli obbligati. Composto da Luigi Boccherini. Professor di Musica all' actual Servizio di S. M. C. Compositor di Camera di S. M. Prussiana. e Direttore del Concerto dell' Ecc. ^{ma} Signora Contessa di Benavente, Duchessa di Ossuna ac. Violino Primo.
Op.36 No.4	Rés.508 (9)	Autograph (Parts)	Mese di Agosto. 1786. [top middle] Quintettino. Per due violini, viola, e due violoncelli obb ^{ti} . Composto da Luigi Boccherini. Professor di Musica all' actual Servizio di S. M. Cattolica. Compositor di Camera di S. M. Prussiana. e Direttore del Concerto

⁴²³ All parts bear the same title-inscription.

⁴²⁴ The viola part is in the hand of Copyist No.5.

			di Musica dell' Ecc ^{ma} Sig. ^{ra} Contessa di Benavente, Duchessa di Ossuna ac. ac. ac. Violino Primo.
Op.36 No.5	Rés.508 (10)	Autograph (Parts)⁴²⁵	Mese di Settembre. 1786. [top middle] Quintettino Per due violini, viola, e due violoncelli obbligati. Composto da Luigi Boccherini. Professor di Musica all' attual Servizio di S. M. C. Compositor di Camera di S. M. Prussiana. e Direttore dell' Accademia Dell' Ecc. ^{ma} Signora Contessa di Benavente, Duchessa di Ossuna ac. Violino Primo.
Op.36 No.6	Rés.508 (11)	Autograph (Parts)⁴²⁶	Mese di Ottobre 1786. [top middle] Quintettino Per due Violini, Viola, e due Violoncelli Obb. ^{ti} Composto da Luigi Boccherini. Professor di Musica, all' attual Servizio di S.M. Cattolica. Compositor di Camera di S. M. Prussiana. e Direttore del Concerto dell' Ecc. ^{ma} Sig. ^a Contessa di Bena= vente, Duchessa di Osuna, Gandia ac. Violoncello Secondo.
Op.39 No.1	KHM 517	Autograph (Score)	1./ [Autograph page number, top right] Mese di Gennaro 1787. [top middle] Quintetto Per due Violini, viola, violoncello, e Contrabasso obbligato. Composto da Luigi Boccherini. Professor di Musica all' attual Servizio si S.M.C. Compositor di Camera di S.M. Prussiana, e Direttore dell' Accademia della Eccellentis. ^{ma} Signora Contessa di Benavente, Duchesa di Gandia ac. ac. ac.
Op.39 No.2	KHM 518	Autograph (Score)	1./ [top right] Mese di Febbrajo 1787. [top middle] Quintetto Per due Violini, viola, violoncello, e Contrabasso obbligato. Composto da Luigi Boccherini. Professor di Musica all' attual Servizio si S.M.C. Compositor di Camera di S.M. Prussiana,

⁴²⁵ The viola part is in the hand of Copyist No.5.

⁴²⁶ The viola part is in the hand of Copyist No.5.

			e Direttore dell' Accademia della Eccellentis. ^{ma} Signora Contessa di Benavente, Duchesa di Gandia ac. ac. ac.
Op.39 Nos. 1, 2	KHM 519	MS Copy (Parts)	Mese di Gennaro. 1787. & Mese di Febbrajo. [top middle] ⁴²⁷ 2. Quintetti Per due Violini, Viola, Violoncello, e Contrabasso Obbligato Composto da Luigi Boccherini Professor di Musica all' attual Servizio di S.M.C. Compositor di Camera di S.M. Prussiana. e Direttore dell' Accademia della Eccellentissima Signora Contessa di Benavente, Duchessa di Gandia. &c. &c. &c. [viola part]
Op.39 Nos. 1, 2	KHM 520	MS Copy (Parts)	mese di Gennaro, & febbrajo. 1787. 2. Quintetto Per due Violini, Viola, Violoncello, e Contra Basso Obbligato. Composto da Luigi Boccherini. Professor di Musica all' attual Servizio di S.M.C. Compositor di Camera di S.M. Prussiana. e Direttore dell'accademia della Eccellentissima Signora Contessa di Benavente, Duchesa di Gandia, &. &. &. Contra Basso Obbligato.
Op.39 No.3	KHM 521	Autograph (Score)	1./ [top right] Mese di Marzo 1787. [top middle] Quintetto Per due Violini, viola, violoncello, e Contrabasso obbligato. Composto da Luigi Boccherini. Professor di Musica all' attual Servizio si S.M.C. Compositor di Camera di S.M. Prussiana: e Direttore dell' Accademia della Eccellentissima Sig. ^{ra} Contessa di Benavente, Duchesa di Gandia ac. ac. ac.
Op.39 No.3	KHM 522	MS Copy (Parts)	Mese di Marzo 1787. [top middle] Quintetto. Per due Violini, Viola, Violoncello, e Contrabasso Obbligato. Composto da Luigi Boccherini Professor

⁴²⁷ Annotation 'Berlin' on the top-right.

			di Musica all’attual Servizio di S. M. C. Compositor di Camera di S. M. Prussiana e Direttore dell’Accademia dell Eccellentissima Signora Contessa di Benavente, Duchessa di Gandia Violoncello.
Op.40 No.1	KHM 523	Autograph (Score)	1./ [top right] Mese di Febbraio. 1788. [top middle] Quintettino. Per due violini, viola, e due violoncelli. obb ^{ti} Composto da Luigi Boccherini: Compositor di Camera de S.M. Prussiana.
Op.40 No.1	KHM 524	MS Copy (Parts)	mese di Febbraio. 1788. Quintettino Per due Violini, Viola, e due Violoncelli Obbligati. Composto da Luigi Boccherini. Compositor di Camera di S. M. Prussiana [viola part]
Op.40 No.2	KHM 437	MS Copy (Parts)	Lost [April 1788]
Op.40 No.2	KHM 438	MS Copy (Parts)	Lost [April 1788]
Op.40 No.2	Rés.508 (18)	MS Copy (Parts)	Mese di Aprile. 1788. [top middle: autograph] Quintettino. Imitando il Fandango che suona sulla chitarra il P. ^e Basilio. Per S.A.R. ^{le} D. ⁿ Luigi Infante de Spagna, da Luigi Bocherini [sic] Virtuoso di Camera e compositore de Musica di S. A. R. ^{le} c Viola.
Op.40 No.3	KHM 525	MS Copy (Parts)	Mese di Luglio. 1788. Quintettino. Per due Violini, Viola, e due Violoncelli Obbligati. Composto da Luigi Boccherini Professor di Musica all’attual Servizio di S.M. x. e Compositor di Camera di S.M. Prussiana [viola part]
Op.40 No.3	Rés.508 (19)	Autograph (Parts)	Mese di Luglio. 1788. [top middle] Quintettino. Per due violini, viola, e due violoncelli obbligati. Composto da Luigi Boccherini. Professore di Musica all’ attual Servizio di S.M. Cattolica e Compositore di Camera di S. M. Prussiana. Viola.

Op.40 No.4	KHM 527	MS Copy (Parts)	Mese di Settembre. 1788 [top middle] Quintettino. Per due Violini, Viola, e due Violoncelli di Luigi Boccherini Compositor di Camera di S. M. il Rè di Prussia [viola part]
Op.40 No.4	Rés.508 (17)	Autograph (Parts)	Mese di Settembre. 1788. Quintettino. Per due violini, viola, e due violoncelli Obbligati Composto da Luigi Boccherini Professor di Musica all' attual servizio di S. M. Cattolica. e Compositor di Camera di S. M. Prusiana. Violoncello Primo. c
Op.40 No.5	KHM 529	MS Copy (Parts)	Mese di Novembre, 1788. Quintettino Per due Violini, Viola, e due Violoncelli di Luigi Boccherini Compositor di Camera di S.M. Prussiana [viola part]
Op.40 No.5	KHM 530	MS Copy (Parts) ⁴²⁸	Mese Novembre 1788. Quintettino. ã Violino I. ^{mo} Violino II. ^{do} Viola. e Due Violoncelli . Del Sigr ^e : Boccherini
Op.40 No.6	KHM 531	MS Copy (Parts)	Mese di Dicembre 1788. Quintettino Per due Violini, Viola, e due Violoncelli Obbligati Di Luigi Boccherini Compositor di Camera di S. M. Prussiana [viola part]
Op.40 No.6	KHM 532	MS Copy (Parts) ⁴²⁹	Mese Dicembre 1788. Quintettino. ã Violino I. ^{mo} Violino II. ^{do} Viola e Due Violoncelli. Del Sigr ^e : Boccherini.
Op.41 No.1	KHM 526	MS Copy (Parts)	mese di Agosto 1788. [top middle] Quintetto Per due Violini, viola, e due Violoncelli Obbligati. Composto da Luigi Boccherini Professor di Musica all'attual Servizio dei S.M. Catolico. Compositore di camera di S. M. Prussiana [viola part]
Op.41 No.2	KHM 528	MS Copy (Parts)	Mese di Ottobre. 1788. Quintetto. Per due Violini, Viola, e due Violoncelli Obbligato. [sic] di Luigi

⁴²⁸ In the hand of Berlin-Anonymous 1.

⁴²⁹ In the hand of Berlin-Anonymous 1.

			Boccherini Compositor di Camera di S.M. il Re di Prussia [viola part] ⁴³⁰
Op.42 No.1	KHM 533	MS Copy (Parts)	Mese di Marzo. 1789. Quintetto. Per due Violini, Viola, e due Violoncelli Obbligati. Di Luigi Boccherini. Compositor di Camera di S. M. il Rè di Prussia [viola part]
Op.42 No.3	1) KHM 534	MS Copy (Parts)	mese di Novembre. 1789. ⁴³¹ Quintettino. Per due Violini, Viola, e Due Violoncelli. di Luigi Boccherini Compositor di camera di S.M. il Re di Prussia. [viola part]
	2) Rés.508 (12)	Autograph (Parts)	Mese di Novembre 1789. [top middle] Quintettino. Per due violini, viola e due violoncelli Obbligati. Di Luigi Boccherini. Compositor di Camera di S. M. il re di Prussia. Violino Primo.
Op.42 No.4 ⁴³²	KHM 535	MS Copy (Parts)	Mese di Dicembre. 1789. Quintetto. Per due Violini, Viola, e due Violoncelli. di Luigi Boccherini. Compositor di Camera di S.M. il Re di Prussia [viola part]
Op.43 No.1	1) KHM 536	MS Copy (Parts)	mese di Gennaro. 1790. [top middle] Quintettino. Per due Violin, viola, e due Violoncelli. di Luigi Boccherini Compositor di Camera di S.M. Prussiana [viola part]
	2) Rés.508 (14)	Autograph (Parts) ⁴³³	Mese di Gennaro. 1790. [top middle] Quintettino. Per due Violini, Viola, e due Violoncelli Obbligati.

⁴³⁰ Annotation at the bottom left end: ‘dem 10. fon [?] October 96: gespielt.’

⁴³¹ Annotation on the top-middle above the date inscription: ‘Sint [?] abgeschrieben im November 1793’. This annotation is in Schober’s hand, and thus indicates that also the remaining annotations on the MS parts regarding performance dates are in Schober’s hand.

⁴³² In the ‘Baillot’ catalogue this is String Quintet Op.42 No.3; the Quintettino (Gérard Op.42 No.3) is listed separately, together with the two string quartets and octet of this set.

⁴³³ The viola part is in the hand of Copyist No.5.

			Di Luigi Boccherini Compositor di Camera di S. M. il Re di Prussia. Violino Primo.
Op.43 No.2	1) KHM 537	MS Copy (Parts)	Mese di Febbraio. 1790. Quintetto. Per due Violini, Viola, e due Violoncello. [sic] di Luigi Boccherini. Compositor di Camera di S. M. Prussiana [viola part]
	2) Rés.508 (13)	Autograph (Parts)	Opera 43. ⁴³⁴ [top left] Mese di Febbraio. 1790. [top middle] Quintetto Per due violini, viola, e violoncelli Obbligati Del S. ^r Luigi Boccherini. Compositor di Camera di S.M. il Re di Prussia. Violoncello Primo.
Op.43 No.3	KHM 538	Autograph (Score)	1./ [top right] Mese di Aprile. 1790. [top middle] Quintetto. Per due Violini, Viola, e due Violoncelli. Di Luigi Boccherini. Compositor di Camera di S.M. il Rè di Prussia.
Op.43 No.3	KHM 539	MS Copy (Parts)	Mese di Aprile. 1790. Quintetto. Por [sic] due Violini, Viola, e due Violoncelli di Luigi Boccherini. Compositor di Camera di S.M. il Re di Prussia [viola part]
Op.45 No.1	KHM 540	Autograph (Score)	1./ [top right] Mese di Marzo. [top middle] 1792. Quintetto. Per due Violini, Viola, e due Violoncelli. Di Luigi Boccherini. Compositor di Camera di S.M. il Re di Prussia
Op.45 No.1	KHM 541	MS Copy (Parts)	Mese di Marzo. 1792. [top middle] Quintetto. Per due violini, viola, e due violoncelli. Di Luigi Boccherini Compositor di Camera di S.M. il Re di Prussia

⁴³⁴ The Op.43 is a heterogeneous set consisting of two string quintets, one Quintettino, two string quartets and one symphony. Although the annotation ‘Opera 43.’ appears in the second quintet of this set (Op.43 No.2) and not the first as we would expect, it should be noted that in Baillot’s catalogue this is actually the first work of the set. Thus the order of works for the Op.43-set according to the ‘Baillot’ catalogue is: String Quintets Nos.2, 3; String Quartets Nos.1, 2; Quintettino and *Sinfonia*.

Op.45 No.3	1) KHM 542	MS Copy (Parts)	mese di Luglio. 1792. Quintetto. Per due Violini, Viola, e due Violoncelli. di Luigi Boccherini. Compositor di Camera di S.M. il Re di Prussia. [viola part]
	2) Rés.508 (26)	Autograph (Parts) ⁴³⁵	Mese di Luglio. 1792. Quintetto. Per due violini, viola, e due violoncelli Obbligati. Di Luigi Boccherini. Compositor di Camera di S.M. Il re di Prussia. Violoncello Primo.
Op.45 No.4	KHM 543	MS Copy (Parts)	Mese di Novembre 1792. Quintetto Per due Violini, Viola, e due Violoncelli Obbligati. di Luigi Boccherini. Compositor di Camera di S.M il Re di Prussia [viola part]
Op.46 No.1	KHM 544	MS Copy (Parts)	Mese di Gennaro. 1793. Quintetto Per due Violini, Viola, e due Violoncelli. di Luigi Boccherini Compositor di Camera di S.M. il Re di Prussia [viola part] ⁴³⁶
Op.46 No.6	KHM 545	Autograph (Score)	1./ [top right] Mese di Dicembre. 1793. [top middle] Quintetto. Per due Violini, Viola, e due Violoncelli Obbligati. Di Luigi Boccherini. Compositore di Camera di S.M. il Re di Prusia.
Op.46 No.6	KHM 546	MS Copy (Parts)	Mese di Dicembre. 1793. [top middle] Quintetto Per due Violini, Viola, e due Violoncelli Obbligati Di Luigi Boccherini Compositore di Camera di S.M. il Re di Prussia. [viola part] ⁴³⁷
Op.49 No.1	KHM 547	MS Copy (Parts)	Mese di Marzo. 1794. Quintetto. Per due Violini, Viola, e due Violoncelli Obligati Di Luigi Boccherini Compositor di camera di S.M. il Rè di Prussia. [viola part]

⁴³⁵ The second-violin part is missing.

⁴³⁶ Annotation bottom left: ‘gesp. d 9. Fe.’.

⁴³⁷ Annotation at the bottom left in black ink: ‘dem 13.^{de} Mertz 94. gespielt.’.

Op.49 No.2	KHM 548	Autograph (Score)	1./ [top right] Mese di Maggio 1794. [top middle] Quintetto. Per due violini, Viola, e due Violoncelli. Di Luigi Boccherini. Compositore di Camera di S.M. il Re di Prusia.
Op.49 No.2	KHM 549	MS Copy (Parts)	Mese di Maggio 1794. Quintetto. Per due Violini, Viola, e due Violoncelli di Luigi Boccherini Compositore di Camera di S.M. il Re di Prussia [viola part]
Op.49 No.3	Rés.508 (28)	Autograph (Parts) ⁴³⁸	Mese di Luglio. 1794. Quintetto. Per due Violini, Viola, e due Violoncelli Obb ^{ti} . Di Luigi Boccherini. Compositor di Camera di S. M. il Re di Prussia. Violoncello Primo.
Op.50 No.1	Rés.508 (21)	Autograph (Parts)	Mese di Febraro. 1795. Quintettino. Per due violini, viola, e due violoncelli Obbligati. Di Luigi Boccherini Compositore di Camera di S.M. il Re di Prussia. Violoncello Secondo.
Op.50 No.2	Rés.508 (22)	Autograph (Parts)	Mese di Aprile. 1795. Quintettino. Per due violini, viola, e due violoncelli Obligati Di Luigi Boccherini. Compositor di Camera di S. M. il Re di Prussia ac.ac.ac. Violino Primo.
Op.50 No.3	Rés.508 (15)	Autograph (Parts)	Mese di Giugno. 1795. Quintettino Per due Violini, Viola, e due Violoncelli Obligati. Di Luigi Boccherini Compositor di Camera di S. M. il Re di Prussia. Violoncello Primo.
Op.50 No.4	Rés.508 (23)	Autograph (Parts)	Messe di Agosto. 1795. Quintettino. Per due violini, viola, e due violoncelli Obbligati. Di Luigi Boccherini. Compositor di Camera di S. M. il Re di Prussia. Violoncello Primo.
Op.50 No.5	KHM 550	Autograph	Mese di Ottobre. 1795. [top middle] Quintettino.

⁴³⁸ The second-violin part is missing.

		(Score)	Per due Violini, Viola, e due Violoncelli Ob. ^{ti} Di Luigi Boccherini. Compositore di Camera di S.M. il Re di Prusia.
	KHM 551	MS Copy (Parts)	mese di Ottobre. 1795. Quintettino Per due Violini, Viola, e due Violoncelli Obbligati. Di Luigi Boccherini Compositor di Camera di S.M: il Re di Prussia [viola part]
Op.50 No.5	Rés.508 (20)	Autograph (Parts)	Mese di Ottobre. 1795. Quintettino Per due Violini, Viola, e due Violoncelli Obligati. Di Luigi Boccherini. Compositor di Camera di S. M. il Re di Prussia ac. ac. ac. Violoncello Primo. ⁴³⁹
Op.50 No.6	Rés.508 (16)	Autograph (Parts)	Mese di Novembre. 1795. Quintettino. Per due Violini, Viola, e due Violoncelli Obligati. Di Luigi Boccherini. Compositor di Camera di S. M. il Re di Prussia. Violoncello Primo. c.
Op.51 No.1	Rés.508 (27)	Autograph (Parts)	Mese di Marzo. 1795. Quintetto Per due violini, viola, e due violoncelli Ob. ^{ti} Di Luigi Boccherini. Compositore di Camera di S. M. il Re di Prussia. Violoncello Primo.
Op.60 No.1	Rés.509 (11)	MS Copy (Parts)	Quintetto 1o del Signor Boccherini. Violino primo. Ce quintetto est le 1 ^{er} des 6 pour 2 Violons, 2 Altos et Violoncelle, composés expressément pour Lucien Bonaparte en 1801, Op.60 de l’auteur. Ce bel ouvrage est entièrement inédit, et de la plus grande rareté. Jusqu’ici (1847) je n’ai pu découvrir que ce premier Quintetto, je l’ai trouvé à la bibliothèque de Conservatoire. ⁴⁴⁰

⁴³⁹ Although this is the first work of this set there does not appear the marking ‘Opera 51’ at the top left, as would be expected, similarly to the ‘Opera 36’ and ‘Opera 43’ ones.

⁴⁴⁰ The title-annotation is in the hand of L. Picquot; the remaining work most likely in the hand of Copyist No.4.

Op.60 No.2	Rés.509 (1)	Autograph (Parts)	Op. ^a 60 [top middle] 1801 [top right] Quintetto Secondo. Violino Primo. Boccherini.
Op.60 No.3	Rés.509 (2)	Autograph (Parts)	Opera 60. [top middle] 1801 [top right] Quintetto Terzo. Violino Primo. Boccherini.
Op.60 No.4		Lost	
Op.60 No.5	Rés.509 (3)	Autograph (Parts)	Opera 60. [top middle] 1801 [top right] Quintetto V. Violino Primo. Boccherini.
Op.60 No.6	Rés.509 (4)	Autograph (Parts)	Opera 60. [top middle] 1801 [top right] Quintetto Sesto. Violino Primo. Boccherini.
Op.62 No.1	Rés.509 (5)	Autograph (Parts)	Opera 62. [top middle] <u>1802</u> [top right] Sei Quintetti Per due violini, due viole, e due violoncelli. Composti espresamente per it Cittadino Luciano Bonaparte. Da Luigi Boccherini. Quintetto I. Violoncello.
Op.62 No.2	Rés.509 (6)	Autograph (Parts)	Opera 62. [top middle] Quintetto II. Violino Primo. Boccherini.
Op.62 No.3	Rés.509 (7)	Autograph (Parts)	Op. ^a 62. [top middle] <u>1802.</u> [top right] Quintetto III. Violino Primo. Boccherini.
Op.62 No.4	Rés.509 (8)	Autograph (Parts)	Opera 62. [top middle] <u>1802.</u> [top right] Quintetto IV. Violino Primo. Boccherini.
Op.62 No.5	Rés.509 (9)	Autograph (Parts)	Opera 62. [top middle] <u>1802.</u> [top right] Quintetto Quinto. Violino Primo. Boccherini.
Op.62 No.6	Rés.509 (10)	Autograph (Parts)	Opera 62. [top middle] <u>1802.</u> [top right] Quintetto VI. Violino Primo. Boccherini.

Appendix 2

Paper Characteristics of the MS Parts at the Staatsbibliothek zu Berlin

The following table presents aspects of the physical characteristics of the MS copies at the Staatsbibliothek zu Berlin. Watermark-Types (Column 6) have been listed according to Mara Parker's grouping for reasons of consistency.⁴⁴¹ The only distinction with this table is that the Type 2 watermark is divided into three distinct types: 2a, 2b and 2c according to the countermark present. Type 2a bears the countermark DANNONAV and Type 2b the countermark RM. The third type does not bear any countermark and is therefore considered a distinct one. Also, the countermark of Type 8 is thought to read AK instead of VK as in Parker's list.⁴⁴² Columns 7-10 attempt to categorize the MS parts according to common features: Column 7 lists those MSS that have the violoncello I part bound with a green thread; Column 8 those that have an extra staff in the violoncello I part; Column 9 those that have the full title-page marked in the viola part and Column 10 those that bear annotations in the violoncello I part. The last column lists the date a MS copy is thought to have been prepared: definite dates are marked without brackets and are taken from the date-inscription marked on the autograph MSS by Schober;⁴⁴³ dates that are taken from circumstantial evidence, such as performance dates or other annotations on the MS parts, appear in brackets (from the MSS that bear various performance dates, the closest to the date of composition is used); last, those that are

⁴⁴¹ See Parker, 'Boccherini's Chamber Works', 57-62; includes also reproductions of watermarks.

⁴⁴² Ibid. 62.

⁴⁴³ See Chapter 1 Table 4.

thought that could have been prepared at a similar time with other works of which a copying date does survive have been marked with a question mark and in brackets.

Table 15 Paper Characteristics of the MS Parts at the Staatsbibliothek zu Berlin

Opera	Date	Shelf number	Paper Size	Ruling	Watermark Type	Green Thread Vc I	Extra Staff Vc I	Title-Page Vla	Annotations Vc I	Date Copied
Op.25 Nos.1-3	1778	KHM 467	Mixed: Small; Large	Mixed: 10; 12	Mixed: Type 3; Type 2a	N	N	N	Y	
Op.25 Nos.4-6			Large	12 Staves	Type 2b: RM	N	N	N	Y	
Op.25 Nos.1-6		KHM 468	Small	10 Staves	Mixed: Type 8 AK; Type 7: M	Y	Y	Y	N	
Op.27 Nos.1-6	1779	KHM 475	Small	10 Staves	Type 3	N	N	N	Y	
		KHM 476	Small	10 Staves	Type 7: M	Y	Y	Y	N	
Op.28 Nos.1-6	1779	KHM 483	Large	12 Staves	Type 2b: RM	N	N	N	Y	
		KHM 484	Small	10 Staves	Type 8: AK	Y	Y	Y	N	
Op.29 Nos.1-6	1779	KHM 491	Large	12 Staves	Type 2b: RM	N	N	N	Y	
		KHM 492	Small	10 Staves	Type 3	Y	Y	Y	N	
Op.30 Nos.1-6	1780	KHM 499	Small	10 Staves	Type 3	Y	Y	Y	N	1794: 95
		KHM 500	Small	10 Staves	Type 3	N	N	N	Y	
Op.31 Nos.1-6	1780	KHM 507	Small	10 Staves	Type 3	Y	Y	Y	N	
		KHM 508	Large	12 Staves	Type 2b: RM	N	N	N	Y	
Op.36 Nos.1-6	1784	KHM 515	Small	10 Staves	Type 7: M	Y	Y	Y	N	
		KHM 516	Large	Mixed: 12; 10	Type 2b: RM	N	N	N	Y	
Op.39 Nos.1-2	1787	KHM 519	Small	10 Staves	Type 3	Y	N	Y	N	
		KHM 520	Large	10 Staves	Type 2b: RM	Y	N	N	Y	
Op.39 No.3	1787	KHM 522	Large	10 Staves	Type 2b: RM	Y	N	N	Y	Apr. 1787/ [97?]
Op.40 No.1	1788	KHM 524	Small	10 Staves	Type 3	Y	Y	Y	Y	
Op.40 No.3		KHM 525	Large	10 Staves	Type 2b: RM	Y	Y	Y	N	
Op.41 No.1		KHM 526	Small	10 Staves	Type 3	Y	Y	Y	N	
Op.40 No.4		KHM 527	Small	10 Staves	Type 3	Y	Y	Y	Y	
Op.41 No.2		KHM 528	Large	10 Staves	Type 2b: RM	Y	Y	Y	N	
Op.40 No.5		KHM 529	Small	10 Staves	Mixed: Type 8: AK; Type 6	Y	Y	Y	N	
		KHM 530	Small	10 Staves	Type 4	N	n/a	n/a	N	

Op.40 No.6		KHM 531	Small	10 Staves	Mixed: Type 8: AK; Type 6	Y	Y	Y	Y	N	
		KHM 532	upright format	12 staves	not visible	N	n/a	n/a		N	
Op.42 No.1	1789	KHM 533	Small	10 Staves	Type 4	Y	Y	Y	Y	N	
Op.42 No.3		KHM 534	Small	10 Staves	Type 5	Y	Y	Y	Y	N	Nov. 1793
Op.42 No.4		KHM 535	Small	10 Staves	Type 6	Y	Y	Y	Y	N	[1790?]
Op.43 No.1		KHM 536	Small	10 Staves	Type 6	Y	Y	Y	Y	N	[1790?]
Op.43 No.2	1790	KHM 537	Small	10 Staves	Type 6	Y	Y	Y	Y	N	[1790?]
Op.43 No.3		KHM 539	Large	10 Staves	Type 2c	Y	Y	Y	Y	Y	[1790?]
Op.45 No.1		KHM 541	Small	10 Staves	Type 6	Y	Y	Y	Y	N	Apr. 1792
Op.45 No.3		KHM 542	Large	10 Staves	Type 2c	Y	Y	Y	Y	Y	[1792/1793]
Op.45 No.4	1793	KHM 543	Large	10 Staves	Type 2c	Y	Y	Y	Y	Y	[1792/1793]
Op.46 No.1		KHM 544	Large	10 Staves	Type 2c	Y	N	Y	Y	N	1793?
Op.46 No.6		KHM 546	Small	10 Staves	Mixed: Type 8: AK; Type 6	Y	Y	Y	Y	N	Mar. 1794
Op.49 No.1		KHM 547	Small	10 Staves	Type 8: AK	Y	Y	Y	Y	N	[1794?]
Op.49 No.2	1794	KHM 549	Small	10 Staves	Mixed: Type 8: AK; Type 6	Y	Y	Y	Y	Y	Sep. 1794
Op.50 No.5	1795	KHM 551	Large	12 Staves	Type 2c	Y	Y	Y	Y	N	Dec. 1795

Watermark Description: Type 2: Jesuit IHS monogram in a circle with a cross and heart extending from either side of the letter ‘H’; Type 3: Fleur-de-lis in a shield;

Type 4: Lion rampant with raised sword; Type 5: Royal monogram FWR for Friedericus Wilhelmus Rex from the maker [?] W. Winkel; Type 6: Shield with two crossed swords; Type 7: Initial ‘M’ for Meißen;⁴⁴⁴ Type 8: Initials ‘AK’ for Anton Kiesling (Bohemia),⁴⁴⁵ or Alois Kiesling.⁴⁴⁶

⁴⁴⁴ I wish to thank Dr Tobias Schwinger for this information.

⁴⁴⁵ I wish to thank Clemens Brenneis of the Staatsbibliothek zu Berlin for this information.

⁴⁴⁶ Parker, ‘Boccherini’s Chamber Works’, 62.

Appendix 3

Manuscript Sources According to Scribe

Library	Opera	Year ⁴⁴⁷	Type	Shelfmark	Scribe
D-B	Op.25 No.1	1778	Score	KHM 461	Copyist No.1
	Op.25 No.2			KHM 462	
	Op.25 No.3			KHM 463	
	Op.25 No.4			KHM 464	
	Op.25 No.5			KHM 465	
	Op.25 No.6			KHM 466	
	Op.25 Nos.1-6		Parts	KHM 467	Mixed: Schober and Berlin-Anonymous 1
				KHM 468	Schober
	Op.27 No.1	1779	Score	KHM 469	Copyist No.1
	Op.27 No.2			KHM 470	
	Op.27 No.3			KHM 471	
	Op.27 No.4			KHM 472	
	Op.27 No.5			KHM 473	
	Op.27 No.6			KHM 474	
	Op.27 Nos.1-6		Parts	KHM 475	Schober
				KHM 476	
	Op.28 No.1	1779	Score	KHM 477	Copyist No.1
	Op.28 No.2			KHM 478	
	Op.28 No.3			KHM 479	
	Op.28 No.4			KHM 480	
	Op.28 No.5			KHM 481	
	Op.28 No.6			KHM 482	
	Op.28 Nos.1-6		Parts	KHM 483	Schober
				KHM 484	
	Op.29 No.1	1779	Score	KHM 485	Copyist No.1
	Op.29 No.2			KHM 486	
	Op.29 No.3			KHM 487	
	Op.29 No.4			KHM 488	
	Op.29 No.5			KHM 489	
	Op.29 No.6			KHM 490	
	Op.29 Nos.1-6		Parts	KHM 491	Schober
				KHM 492	
	Op.30 No.1	1780	Score	KHM 493	Copyist No.1
	Op.30 No.2			KHM 494	
	Op.30 No.3			KHM 495	
	Op.30 No.4			KHM 496	
	Op.30 No.5			KHM 497	
	Op.30 No.6			KHM 498	
	Op.30 Nos.1-6		Parts	KHM 499	Schober
				KHM 500	
	Op.31 No.1	1780	Score	KHM 501	Copyist No.1
	Op.31 No.2			KHM 502	
	Op.31 No.3			KHM 503	
	Op.31 No.4			KHM 504	
	Op.31 No.5			KHM 505	
	Op.31 No.6			KHM 506	

⁴⁴⁷ This column refers to the year of composition marked on the title-page, not the year the source was prepared.

D-B	Op.31 Nos.1-6		Parts	KHM 507	Schober
				KHM 508	
	Op.36 No.1	1784	Score	KHM 509	Autograph
	Op.36 No.3			KHM 510	
	Op.36 No.4			KHM 511	
	Op.36 No.6			KHM 512	
	Op.36 No.2			KHM 513	
	Op.36 No.5			KHM 514	
	Op.36 Nos.1-6		Parts	KHM 515	Schober
				KHM 516	
	Op.39 No.1	1787	Score	KHM 517	Autograph
	Op.39 No.2			KHM 518	
	Op.39 Nos.1-2		Parts	KHM 519	Schober
				KHM 520	
	Op.39 No.3		Score	KHM 521	Autograph
			Parts	KHM 522	Schober
	Op.40 No.1	1788	Score	KHM 523	Autograph
	Op.40 No.3		Parts	KHM 524	Schober
	Op.41 No.1		Parts	KHM 525	
	Op.40 No.4		Parts	KHM 526	
	Op.41 No.2		Parts	KHM 527	
			Parts	KHM 528	
	Op.40 No.5		Parts	KHM 529	
			Parts	KHM 530	Berlin-Anonymous 1
	Op.40 No.6		Parts	KHM 531	Schober
			Parts	KHM 532	Berlin-Anonymous 1
	Op.42 No.1	1789	Parts	KHM 533	Schober
	Op.42 No.3		Parts	KHM 534	
	Op.42 No.4		Parts	KHM 535	
	Op.43 No.1	1790	Parts	KHM 536	Schober
	Op.43 No.2		Parts	KHM 537	
	Op.43 No.3		Score	KHM 538	Autograph
			Parts	KHM 539	Schober
	Op.45 No.1	1792	Score	KHM 540	Autograph
			Parts	KHM 541	Schober
	Op.45 No.3		Parts	KHM 542	
	Op.45 No.4		Parts	KHM 543	
	Op.46 No.1	1793	Parts	KHM 544	Schober
	Op.46 No.6		Score	KHM 545	Autograph
			Parts	KHM 546	Schober
	Op.49 No.1	1794	Parts	KHM 547	Schober
	Op.49 No.2		Score	KHM 548	Autograph
			Parts	KHM 549	Schober
	Op.50 No.5	1795	Score	KHM 550	Autograph
			Parts	KHM 551	Schober
F-Pn	Op.10 Nos.1-6	1771	Vln I Part	MS 16735 (1)	Autograph
	Op.11 Nos.1-6	1771		MS 16735 (2)	Copyist No.2
	Op.12 Nos.1-6	1772		MS 16735 (3)	Francesco Mencia? (Copyist No.3)
	Op.13 Nos.1-6	1772		MS 16735 (4)	Autograph
	Op.17 Nos.1-6	1773		MS 16735 (5)	Autograph
	Op.18 Nos.1-6	1774		MS 16735 (6)	Autograph
	Op.19 Nos.1-6	1774		MS 16735 (7)	Autograph
	Op.20 Nos.1-6	1775		MS 16735 (8)	Autograph
	Op.21 Nos.1-6	1775		MS 16735 (9)	Francesco Mencia? (Copyist No.3)

F-Po	Op.30 No.1	1780	Parts	Rés.508 (1) ⁴⁴⁸	Copyist No.2	
	Op.30 No.3			Rés.508 (2)		
	Op.30 No.4			Rés.508 (3)		
	Op.31 No.5	1780		Rés.508 (4)	Francesco Mencia (Copyist No.3)	
	Op.31 No.2			Rés.508 (5)	Copyist No.4	
	Op.36 No.1	1786		Rés.508 (6)	Autograph	
	Op.36 No.2			Rés.508 (7) ⁴⁴⁹		
	Op.36 No.3			Rés.508 (8)		
	Op.36 No.4			Rés.508 (9)		
	Op.36 No.5			Rés.508 (10) ⁴⁵⁰		
	Op.36 No.6			Rés.508 (11) ⁴⁵¹		
	Op.42 No.3	1789		Rés.508 (12)		
	Op.43 No.2	1790		Rés.508 (13)		
	Op.43 No.1			Rés.508 (14) ⁴⁵²		
	Op.50 No.3	1795		Rés.508 (15)		
	Op.50 No.6			Rés.508 (16)		
	Op.40 No.4	1788		Rés.508 (17)		
	Op.40 No.2			Rés.508 (18)	Mixed: Copyist No.2 and Autograph	
	Op.40 No.3			Rés.508 (19)		
	Op.50 No.5	1795		Rés.508 (20)	Autograph	
	Op.50 No.1			Rés.508 (21)		
	Op.50 No.2			Rés.508 (22)		
	Op.50 No.4			Rés.508 (23)		
	Op.28 No.3	1779		Rés.508 (24)		
	Op.28 No.5			Rés.508 (25)		
	Op.45 No.3	1792		Rés.508 (26)		
	Op.51 No.1	1795		Rés.508 (27)		
	Op.49 No.3	1794		Rés.508 (28)		
	Op.60 No.2	1801		Parts		Rés.509 (1)
	Op.60 No.3				Rés.509 (2)	
	Op.60 No.5				Rés.509 (3)	
	Op.60 No.6				Rés.509 (4)	
	Op.62 No.1	1802			Rés.509 (5)	
	Op.62 No.2				Rés.509 (6)	
	Op.62 No.3				Rés.509 (7)	
	Op.62 No.4				Rés.509 (8)	
	Op.62 No.5				Rés.509 (9)	
	Op.62 No.6				Rés.509 (10)	
	Op.60 No.1	1801			Rés.509 (11)	Copyist No.4

⁴⁴⁸ The viola part is in the hand of Copyist No.5.

⁴⁴⁹ As fn 448.

⁴⁵⁰ As fn 448.

⁴⁵¹ As fn 448.

⁴⁵² As fn 448.

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Mendelssohn-Archiv: KHM 461-551 (for details see Appendix 1).

Bibliothèque national de France, Département de la Musique: MS 16735 (1-9) (for
details see Appendix 1).

Bibliothèque national de France, Département de la Musique, Bibliothèque-Musée
de l'Opéra: Réserve 508, 509 (for details see Appendix 1).

List of Early and Modern Printed Editions of the String Quintets

Early Editions

London: British Library

G.B. Venier: Luigi Boccherini: *Sei quintetti per due violini, alto et due violoncelli
concertanti, Libro primo di quintetti, Opera XII* (Paris, 1774); RISM: A/I/1 B
3159. [String Quintets Op.10, G 265-270]

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concertanti, Libro secondo di quintetti, Opera XIII* (Paris, 1774); RISM: A/I/1
B 3165. [String Quintets Op.11, G 271-276]

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concertanti, Libro terzo di quintetti, Opera XX* (Paris, 1776); RISM: A/I/1 B
3174 [String Quintets Op.13, G 277-282]

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Longman, Lukey & Co.: Luigi Boccherini: *Sei quintetti per due violini, alto et due violoncelli concertanti, Opera XII* (London, 1774); RISM: A/I/1 B 3155. [String Quintets Op.10, G 265-270]

Pleyel, Ignace: Luigi Boccherini: *Vingt-quatre nouveau quintetti pour deux violons, deux violoncelles et alto, 1e(-8e) livraison, oeuvre 37.* (Paris); RISM: A/I/1 B 3182.

Janet et Cotellet: Luigi Boccherini: *Collections des quintetti ... pour deux violons, alto et deux violoncelles, Tome I (livr. 1-9), Tome II (livr. 10-16)* (Paris); RISM A/I/1 B 3187.

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