# Johannes Erasmus Iversen 

1713-1755

## Sinfonia

## Score

Edited by<br>Christian Mondrup



Fl1


Ob1


Tr1


Tim






Ob1


Tr1

Tr2


Tim


V11


Fl1


Ob1

Ob2


Tr1


Tim $\qquad$

V11






Ob1


Tr1

Tr2


Tim
F"\#

V11


Fl1

Ob1


Tr1

Tr 2


Tim


V11






Fl1

Fl2


Ob1


Tr1








Ob1


Tr1


Tim


Fl1


Ob1


Tr1




Fl1

Fl2


Ob1


Tr1

Tr2


Tim


V11

V12





Fl1


Ob1


Tr1



V11


Fl1

Fl2


Ob1


Tr1

Tr2


Tim


V11

V12


Larghetto

Violino 1

Violino 2

Viola

Basso


Fl1





Fl1
V 11




Timba


Violino 1

Violino 2





Fl1


Ob1


Tr1



V11



Fl1


Ob1


Tr1

Tr2

im



Ob1


Tr1

Tr2


Tim


${ }^{10}=$

Vla
B.c


Fl1


Ob1


Tr1



V11




Ob1
 $\operatorname{Tr} 1$ $\operatorname{Tr} 1$

 ? ?


$$
\frac{1}{6} \ldots \ldots
$$

Vla


Fl1

Fl2


Ob1


Tr1

Tr2


Tim


V11

| 67 |  | ........... | ..... |
| :---: | :---: | :---: | :---: |
| 67............. | ……1.... | ㄹ..1....... | ............. |
| \% |  |  | ; |
| $\ldots$ |  |  |  |




Ob1


Tr 1


Tim
 1 (7):\#\#

V11




Ob1


Tr1
Ob2



V11


## Critical notes:

This score is the first modern edition of a "Sinfonia" by the Danish composer "Johannes Erasmus Iversen" (1713-1755) from a manuscript preserved at the University Library of Lund, Sweden. The manuscript is number 516 from the collection "Samling Engelhart" containing music performed in the middle of the 18th century by "Akademiska Kapellet", the orchestra of the University of Uppsala, see Greger Andersson, Musik av Johan Helmich Roman och hans samtida i Lunds universitetsbiblitek (http://www.musikforskning.se/stm/STM1994/STM1994-95Andersson.pdf).
The sinfonia was copied to a score from the original instrumental parts in Lund by Danish musicians exiled in Sweden during the second world war. The copied score is preserved at the music department of the Royal Library, Copenhagen as ms. "C II, 30 ". My edition is primarily based on the score from Copenhagen but checked against the instrumental parts from Lund.

In the original flauto 2 part book the notes for movement 3 were never filled in. They have been reconstructed by the editor.
The timpany part for movement 3 has a few notes in conflict with the harmonic context. I thank Henrik Larsen, leader of the percussion education at the "Royal Academy of Music, Aarhus" for thorough information on timpany performance practise in the baroque era and suggestions on how to solve these conflicts. Henrik Larsen writes ao. "It's common as late as Brahms to have timpani notes outside the harmony. Baroque timpani were rather small instruments with a percussive character and less tone. So one would probaby often compromize on intonation." As suggested by Henrik Larsen I've added alternative small size timpani notes.
Performance indications added by the editor are enclosed within brackets.

| Allegro |  |  |  |
| :---: | :---: | :---: | :---: |
| Bar No. | Part | Note No. | Comment |
| 19 | Bs |  | Dynamics "p:" in ms. |
| 23 | Bs |  | Dynamics "p:" in ms. |
| 32 | Vl1 |  | Dynamics "forte" in ms. |
| 45 | Bs |  | Dynamics "p" in ms. |
| 47 | Vl2 |  | Dynamics "p:" in ms. |
| 52 | Bs | 3 | Dynamics "forte" in ms. |
| 53 | Vla | 3 | "g\#" in ms. |
| 54 | Vla | 1 | "g\#" in ms. |
| 55 | Bs | 3 | No $\#$ in ms. |
| 71 | V11,Vl2 | 1 | No $\#$ on "c" in ms. |
| 72 | Vl2 | 1 | No $\#$ on "c" in ms. |
| 75 | V11 | 1 | No $\#$ on "c" in ms. |
| 111 | Vl1 | 4 | Not on "c" in ms. |
| 141 | Vl1 |  |  |

Andante

| Bar No. | Part | Note No. | Comment |
| :--- | :--- | :--- | :--- |
| 4 | Fl1,Vl1 | $6-7$ | $\frac{1}{32}$ notes in ms. |
| $5-6$ | Vl1 |  | Dotted and stroked articulation marks ambigous in ms. |
| 10 | Fl2,Vl2 | 4 | No $\square$ in ms. |
| 27 | Fl1,Vl1 | 8 | No $\sharp$ in ms. |
| 29 | Bs | 2 | No $\sharp$ in ms. |
| 31 | Vla | $7-9$ | $\frac{1}{8}$ triplets in ms. |

Allegro

| Bar No. | Part | Note No. | Comment |
| :--- | :--- | :--- | :--- |
| 19 | V12 | 4 | No $\#$ in ms. |
| 19 | Vla | 2 | "c" in ms. |
| 20 | Bs | 2 | Trill mark in ms. |
| 21 | Fl2 | 2 | No $\sharp$ in ms. |
| 22 | Vl1 | 3 | "b" in ms. |

