

Johann Anton Reichenauer

Concerto d-moll

Violoncello concertato

2 Violini

Viola

Violoncello e Violone

Cembalo/Organo

herausgegeben

von

Werner Jaksch

Vorwort

Die Edition des vorliegenden *Concerto d-moll* von **Johann Anton Reichenauer**¹ (1694[?] - 1730) ist als Ergänzung und Weiterführung der bereits aus der SLUB veröffentlichten Werke Reichenauers zu verstehen². Die Manuskripte liegen aufbewahrt in der *Gräflich von Schönbornschen Musikbibliothek* in Wiesentheid³. Das Deckblatt trägt die Aufschrift (untereinander):

Concerto à Violinis 2., Viola=1, Violoncello, oblig: con Organo. Auth: Dno Reichenauer.

In der linken oberen Ecke findet sich das Sigle **R7**⁴.

Insgesamt fällt bei dem Quellenmaterial eine fehlerfreie sowie ungemein saubere und elegante Schönschrift auf, die von Johann Anton Reichenauer selbst stammen könnte⁵. Gebrauchsspuren lassen die Kopien nicht erkennen. Dynamische Hinweise wurden stillschweigend vereinheitlicht, ebenso Phrasierungsvorgaben angeglichen. Da nur eine bezifferte Organo-Stimme existiert, wurde eine zusätzliche Violoncello/Violone-Stimme hinzugefügt.

Das *Concerto d-moll* scheint eine Auftragsarbeit für den auf dem Violoncell dilettierenden Grafen Rudolf Franz Erwein von Schönborn⁶ gewesen zu sein, den zahlreiche Komponisten wie Giovanni Battista Platti und Antonio Vivaldi mit Werken für Violoncello belieferten. Allein von **J.A. Reichenauer** befinden sich drei Cellokonzerte in der Bibliothek des Grafen. Wie die Beziehung zu dem eigentlich nur in der Gehaltsliste von Wenzel Graf Morzin (1676-1737) in Prag auftauchenden Komponisten zustande kam, muss vorerst ungeklärt bleiben⁷.

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- 1 Vgl. G. J. Dlabáč, *Allgemeines historisches Künstler-Lexikon für Böhmen*, Prag 1815; vgl. auch *Československý hudební slovník*, Prag 1965. Weitere biographische Details zu J.A.Reichenauer sind nur spärlich zu finden: vgl. Angaben im *Laurentius-Verlag*, dort sind einige Werke Reichenauers verlegt (*Oboenkonzert*, *Triosonate* und *Ave Regina*). Neuerdings sind auch Einspielungen bei *Supraphon* erhältlich, die mit Quellen der Sächsischen Landes- und Universitätsbibliothek zusammenhängen.
 - 2 Dazu zählen jeweils ein Violin- und Violoncellokonzert, Konzerte für Oboe und Fagott und 2 Orchestersuiten. Diese Werke entstammen dem sogenannten *Schranck No.II* der SLUB. Einzusehen in www.imsip.org. Nähere Informationen zu den Quellen von *Schranck No.II*, die eine Art Repertoirebibliothek J.G. Pisendels umfassen, vgl. Kai Köpp, *J.G. Pisendel (1687-1755) und die Anfänge der neuzeitlichen Orchesterleitung*, Tutzing 2005, S. 389 f..
 - 3 Das Original ist als Filmkopie im *Deutschen Musikgeschichtlichen Archiv* in Kassel dokumentiert. Die davon erstellten Papierkopien dienten als Vorlage für diese Edition.
 - 4 Im Bestandskatalog von Wiesentheid trägt das Werk das Sigle **F 712**. Vgl. F. Zobeley, *Die Musikalien der Grafen von Schönborn –Wiesentheid*, hrsg. v. F. Dangel-Hofmann, Tutzing 1982.
 - 5 Alle Stimmen enden mit dem Kürzel *A.M.D.G.* (Ad Maiorem Dei Gloriam), vielleicht ein Hinweis auf Reichenauers sonstige Funktion als Kirchenmusiker.
 - 6 Rudolf Franz Erwein von Schönborn (1701-54) war regierender Graf der Herrschaft Wiesentheid. Darüber hinaus amtierte er als Präsident eines kaiserlichen Kommissariats in Frankfurt/Main und als Kurmainzer Vizedom von Aschaffenburg. Nach dem frühen Tod seines Bruders Johann Philipp Franz (Bischof von Würzburg) nahm er sich auch des in „Ungnade“ gefallenen Giovanni Battista Platti an und unterstützte ihn durch Kompositionsaufträge. Vgl. F. Zobeley, *Die Musikalien der Grafen von Schönborn –Wiesentheid*, hrsg. v. F. Dangel-Hofmann, Tutzing 1982, insbesondere Bd. 2 hrsg. v. F. Dangel-Hofmann S.VIII f.
 - 7 Die verschlungenen Wege einiger Hofmusiker des 18. Jh. sowie ihre Kontakte zu Deutschland und zu Vivaldi konnte Václav Kapsa, *Hudebníci hraběte Morzina*, Praha 2010 in recht anschaulicher Weise aufzeigen. Sicherlich ist auch anzunehmen, dass Rudolf Franz Erwein von Schönborn als „Staatsbeamter“ Beziehungen sowohl zu Wenzel Graf Morzin als auch zum Sächsischen Hof hatte. Eine Brücke scheint auch der später in Würzburger Diensten stehende Violoncellist **Josef Antonín Komárek** zu sein, der nach der Auflösung der Morzinschen Kapelle als „Direktor der bischöflichen Musik zu Würzburg“ wirkte (vgl. Václav Kapsa, *Hudebníci hraběte Morzina*, a.a.O., S. 170).

Die Kompositionen Johann Anton Reichenauers stellen eine Bereicherung des vielfältigen barocken Musikrepertoires dar. Bilden doch die Werke dieses Komponisten eine Verbindung zwischen den Kompositionsstilen Italiens und der Gebiete nördlich der Alpen. Insbesondere der Einfluss Antonio Vivaldis, den Reichenauer sicherlich durch seinen Dienstherrn Graf Morzin⁸ (vielleicht auch persönlich⁹) kannte, fällt auf. Jedenfalls steht die neue Gattung Violoncellokonzert, die Reichenauer aufgreift, in unmittelbarer Gefolgschaft Vivaldis¹⁰. Auch stilistisch ist das Vorbild unüberhörbar. Die Entdeckung Johann Anton Reichenauers und seiner Konzerte für Violoncello macht ihn zum Pionier der konzertanten Violoncellomusik außerhalb Italiens. Die Verbindung zu Dresden und Würzburg erklärt darüber hinaus auch die Besonderheit und den hohen Stand der böhmischen Musikkultur, ohne die darauf folgende Entwicklungen in Dresden, Potsdam, Wien und insbesondere in Mannheim gar nicht möglich gewesen wären¹¹.

Schriesheim , Dezember 2011

Dr. Werner Jaksch

8 Wenzel Graf Morzin, der einer aus Friaul stammenden und in habsburgischen Diensten stehenden Familie angehörte, unterhielt in Prag eine Kapelle, die sicherlich aus hervorragenden Musikern bestand. Vivaldi, dem ein fester Posten in der Gehaltsliste des Grafen Morzin vorbehalten war, hat sein Opus 8 (mit den „*Vier Jahreszeiten*“) dem Grafen gewidmet .

9 Immerhin ist überliefert, dass Graf Morzin mit seinen Söhnen eine Kavaliertour in den 1720er Jahren nach Italien (u.a. nach Venedig) unternahm. Häufig wurden bei solchen Unternehmungen auch Musiker mitgenommen. Möglicherweise war auch Reichenauer mit von der Partie.

10 Antonio Vivaldi gehört zu den Komponisten, die die ersten Konzerte für Violoncello schrieben.

11 Hier ist vor allem an J. D. Zelenka, Chr. W. Gluck und an die herausragenden Konzertmeister Franz Benda und Johann Stamitz zu denken.

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SEE:

http://imslp.org/wiki/Cello_Concerto_in_D_minor_%28Reichenauer,_Anton%3ADn%29

Concerto d-moll

Allegro

J.A. Reichenauer

Violino 1

Violino 2

Viola 1

Violoncello / Violone

Violoncello solo

Organo

b7 6 # # # 6

5 Solo

Tutti

p

[S]

Solo

6 b 9 6

9

Musical score for measures 9-12. The score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is in 2/4 time and features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. Measure 9 is marked with a box containing the number 9. Measure 12 ends with a double bar line and a repeat sign. Below the bottom two staves, there are fingerings: '6' and '5' under the first two staves, and three '#' symbols under the last three staves.



13

Musical score for measures 13-16. The score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is in 2/4 time and features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. Measure 13 is marked with a box containing the number 13. The first two staves of measure 13 are marked with a dynamic marking 'p'. Measure 16 ends with a double bar line and a repeat sign. Below the bottom two staves, there are fingerings: three '#' symbols under the first three staves, and '6' and '6' under the last two staves.

17 **Tutti**

6 5 6 6 4

21

b6/5 6/5 6/5 6/5 6/5 5/4 #

25 **Solo**

p

p

2 6 5

Detailed description: This musical system contains measures 25 through 28. It is marked 'Solo' and 'p' (piano). The score is written for six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature has one flat. The music features intricate melodic lines with many slurs and ties. In the bottom-most staff, there are fingering numbers: #, #, 2, 6, 5.



29 **Tutti**

Tutti

6 6 6 4 3 6 6

Detailed description: This musical system contains measures 29 through 32. It is marked 'Tutti'. The score is written for six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature has one flat. The music features more complex textures with multiple voices. In the bottom-most staff, there are fingering numbers: 6, 6, 6, 4, 3, 6, 6.

33

Solo

Tutti

6 6 # 6 6

37

Solo

Solo

6 6 6 6 # # # # 4 2# 6 # 6

41

p

pp

p

3

3

b 6 6 7 6 6 5



45

Tutti

p

pp

3

3

3

6 5 6# b7 b 6 6 6 2 6

49 Solo

Solo

6 5 6 6# 5# 6 b 6 5 65 65 #



53

p

6 6 6 # 6 6 5 6

57

b # 6 6 6 6



61

Tutti **Solo**

b7 # 6 5

65

Musical score for measures 65-68. The score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is in a minor key. Measure 65 starts with a treble staff containing a complex melodic line with many sixteenth notes. The bass staff has a simple accompaniment. Measures 66-68 continue the melodic and accompanimental patterns. The number '6' is written below the bass staff in measures 66, 67, and 68.



69

Musical score for measures 69-72. The score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is in a minor key. Measure 69 starts with a treble staff containing a complex melodic line with many sixteenth notes. The bass staff has a simple accompaniment. Measures 70-72 continue the melodic and accompanimental patterns. The number '6' is written below the bass staff in measures 70 and 71. There are sharp symbols (#) below the bass staff in measures 70 and 71, and a sharp symbol (#) below the bass staff in measure 72.

Adagio

Musical score for Adagio, measures 1-6. The score is written for piano and solo. It consists of six staves. The first two staves are for the right hand (treble clef), and the last four staves are for the left hand (bass clef). The tempo is Adagio. The key signature has one flat (B-flat). The time signature is 3/4. The score includes piano (*p*) and solo markings. The bottom staff has fingering numbers 7b and 6.



Musical score for Adagio, measures 7-12. The score is written for piano and solo. It consists of six staves. The first two staves are for the right hand (treble clef), and the last four staves are for the left hand (bass clef). The tempo is Adagio. The key signature has one flat (B-flat). The time signature is 3/4. The score includes a piano (*p*) marking. The first measure of this system is boxed with the number 7. The bottom staff has fingering numbers 6, b, 6, 6, 5, #, b, 6, 5.

13

f

6 4 # 6 4 b7 5



19

Solo

Solo

6 6 5 # 6 b 7 6 5 6 5 #

25

p

p

p

6 \flat 5 6 6 6 4 4



31

f

f

f

p

p

p

p

5 3 \flat 7 *p*

Fresco

Musical score for 'Fresco' in 2/4 time, featuring six staves. The score includes a treble clef staff, a bass clef staff, and four additional bass clef staves. The key signature has one flat (B-flat). The music consists of rhythmic patterns and melodic lines across the staves. At the bottom right of the score, there are markings: a '6' over a '5' and a sharp symbol (#).



Musical score starting at measure 8, indicated by a circled '8' in a box. The score continues with six staves, including treble and bass clefs. The key signature remains one flat. The music features complex rhythmic patterns and melodic lines. At the bottom of the score, there are markings: a circled '8', a sharp symbol (#), and a sequence of notes: δ, 6, 7, δ, b, b, #.

16 Solo

f *p*

f *p*

f *p*

Solo

5 6 # 6 6 5 6



24 Tutti

f *p*

f *p*

f *p*

Tutti

6 5 6 6 6 b

32

6 6/5 6 7 b 7 #



40

Solo

Solo

Solo

7 7 7 b b 6/5 6 # 6

48

6 5 #

55 **Tutti** **Solo**

6 7 b 7

63 Solo \flat

\flat 6 \sharp 6 5 \flat \sharp \flat 6 \sharp 6 6 6 \flat \sharp

71

\flat \sharp \flat 7 \flat 5

78

b7 6



86

6 b7

94

Solo

b 6 6 6

==

102

p

5 6 6 6 6 #

110 **Tutti**

f *f*

b7 6



116

Solo Cello

J.A. Reichenauer

CONCERTO IN D MINOR
for
Violoncello & Strings

Concerto d-moll

Allegro

J.A. Reichenauer

Violoncello solo

4 Solo

8

12

16

19

22

25

28

31

35 Solo

39

Musical staff 39: Bass clef, key signature of one flat (B-flat), 3/8 time signature. The staff contains a sequence of eighth and sixteenth notes, including triplets and slurs.

42

Musical staff 42: Bass clef, key signature of one flat, 3/8 time signature. The staff contains a sequence of eighth and sixteenth notes, including triplets and slurs.

45

Musical staff 45: Bass clef, key signature of one flat, 3/8 time signature. The staff contains a sequence of eighth and sixteenth notes, including triplets and slurs.

49

Musical staff 49: Bass clef, key signature of one flat, 3/8 time signature. The staff contains a sequence of eighth and sixteenth notes, including slurs and rests.

52

Solo

Musical staff 52: Bass clef, key signature of one flat, 3/8 time signature. The staff contains a sequence of eighth and sixteenth notes, including slurs and rests.

55

Musical staff 55: Bass clef, key signature of one flat, 3/8 time signature. The staff contains a sequence of eighth and sixteenth notes, including slurs and rests.

58

Musical staff 58: Bass clef, key signature of one flat, 3/8 time signature. The staff contains a sequence of eighth and sixteenth notes, including triplets and slurs.

61

Solo

Musical staff 61: Bass clef, key signature of one flat, 3/8 time signature. The staff contains a sequence of eighth and sixteenth notes, including slurs and rests.

64

Musical staff 64: Bass clef, key signature of one flat, 3/8 time signature. The staff contains a sequence of eighth and sixteenth notes, including slurs and rests.

67

Musical staff 67: Bass clef, key signature of one flat, 3/8 time signature. The staff contains a sequence of eighth and sixteenth notes, including slurs and rests.

70

Musical staff 70: Bass clef, key signature of one flat, 3/8 time signature. The staff contains a sequence of eighth and sixteenth notes, including slurs and rests.

Adagio

Solo

7

13

19

Solo

25

31

Fresco

7

13

Solo

19

Musical staff 19: Treble clef, 12/8 time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various accidentals, including a sharp sign.

24

Musical staff 24: Treble clef, 12/8 time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes.

29

Musical staff 29: Treble clef, 12/8 time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes, including a bass clef symbol.

34

Musical staff 34: Bass clef, 12/8 time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes, ending with a 4-measure rest.

42 Solo

Musical staff 42: Bass clef, 12/8 time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes, including a sharp sign.

47

Musical staff 47: Bass clef, 12/8 time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes, including a sharp sign.

51

Musical staff 51: Treble clef, 12/8 time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes, ending with a bass clef symbol.

55

Musical staff 55: Bass clef, 12/8 time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes, starting with a forte (*f*) dynamic marking.

60

Solo

Musical staff 60: Bass clef, 12/8 time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes.

65

Musical staff 65: Bass clef, 12/8 time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes, including a sharp sign.

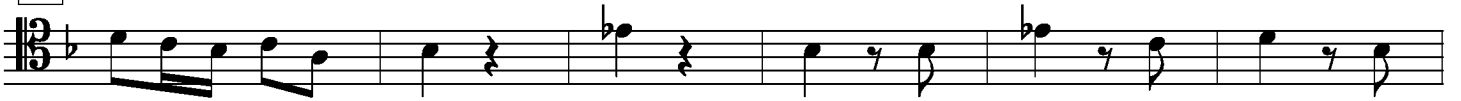
70

Musical staff 70: Treble clef, 12/8 time signature, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes.

75



80



86



92



97



102



107



112



116



Violin I

J.A. Reichenauer

CONCERTO IN D MINOR
for
Violoncello & Strings

Concerto d-moll

Allegro

J.A. Reichenauer

Violino I

49 2

53 **Solo**

p

57

61 **Tutti** **Solo**

65

69

Adagio

Solo

7

p *f*

16 **Solo** 5

26

p

31

f *p*

Fresco

8

16 **Solo**

30 **Tutti**

38 **Solo**

55 **Tutti**

63 **Solo**

71

78

86

94

102

110 **Tutti**

116

f *p*

4 2 7 2

Detailed description: This is a musical score for a piece titled "Fresco". It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The music is written in a single melodic line. The second staff continues the melody. The third staff starts at measure 16 and is marked "Solo". It features a four-measure rest followed by a quarter note, then a half note, and ends with a two-measure rest. The fourth staff starts at measure 30 and is marked "Tutti". It contains a series of eighth and sixteenth notes. The fifth staff starts at measure 38 and is marked "Solo". It features a series of eighth notes with slurs. The sixth staff starts at measure 55 and is marked "Tutti". It features a series of eighth notes with slurs. The seventh staff starts at measure 63 and is marked "Solo". It features a series of eighth notes with slurs. The eighth staff starts at measure 71 and continues the melodic line. The ninth staff starts at measure 78 and continues the melodic line. The tenth staff starts at measure 86 and continues the melodic line. The eleventh staff starts at measure 94 and continues the melodic line. The twelfth staff starts at measure 102 and continues the melodic line. The thirteenth staff starts at measure 110 and is marked "Tutti". It features a series of eighth notes with slurs. The fourteenth staff starts at measure 116 and continues the melodic line. Dynamics include *f* (forte) and *p* (piano). Performance markings include "Solo" and "Tutti". Measure numbers are indicated in boxes at the beginning of each staff.

Violin II

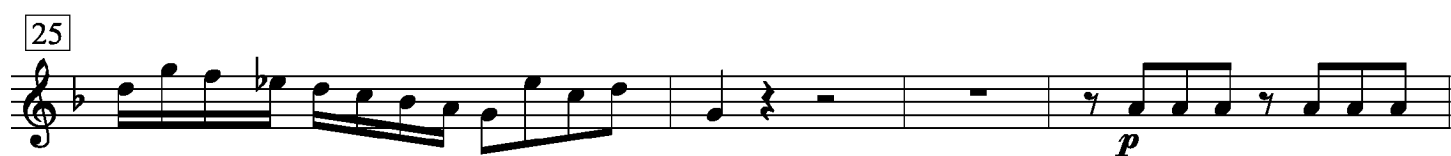
J.A. Reichenauer

CONCERTO IN D MINOR
for
Violoncello & Strings

Concerto d-moll

Allegro

J.A. Reichenauer



49

Musical staff 49: Treble clef, key signature of one flat, 4/4 time. Measures 49-52. The melody consists of eighth and sixteenth notes, ending with a quarter rest.

53

Musical staff 53: Treble clef, key signature of one flat, 4/4 time. Measures 53-56. Measure 53 starts with a *p* dynamic marking. The melody features sixteenth-note runs and quarter notes, ending with a quarter rest.

57

Musical staff 57: Treble clef, key signature of one flat, 4/4 time. Measures 57-60. The melody consists of quarter notes with eighth-note rests, ending with a quarter rest.

61

Musical staff 61: Treble clef, key signature of one flat, 4/4 time. Measures 61-64. The melody features eighth-note runs and quarter notes, ending with a quarter rest.

65

Musical staff 65: Treble clef, key signature of one flat, 4/4 time. Measures 65-68. The melody consists of eighth-note runs, ending with a quarter rest.

69

Musical staff 69: Treble clef, key signature of one flat, 4/4 time. Measures 69-72. The melody features eighth-note runs and quarter notes, ending with a quarter rest.

Adagio

Musical staff 1: Treble clef, key signature of one flat, 3/4 time. Measures 1-4. The melody consists of quarter notes and eighth notes, ending with a quarter rest.

7

Musical staff 7: Treble clef, key signature of one flat, 3/4 time. Measures 5-8. Measure 7 features a triplet of eighth notes. The melody consists of quarter notes and eighth notes, ending with a quarter rest.

14

Musical staff 14: Treble clef, key signature of one flat, 3/4 time. Measures 9-12. Measure 14 starts with a *f* dynamic marking. The melody features eighth-note runs and quarter notes, ending with a quarter rest.

19

Musical staff 19: Treble clef, key signature of one flat, 3/4 time. Measures 13-16. Measure 19 features a quintuplet of eighth notes. The melody consists of quarter notes and eighth notes, ending with a quarter rest.

31

Musical staff 31: Treble clef, key signature of one flat, 3/4 time. Measures 17-20. Measure 31 starts with a *f* dynamic marking. The melody consists of quarter notes and eighth notes, ending with a quarter rest.

Fresco

8

16

32

40

55

63

81

86

94

102

110

116

f *p*

4 2 7

2 2 4 5

f *p*

Detailed description: This is a musical score for a piece titled "Fresco". The music is written in a single staff in 2/4 time. The key signature has one flat (B-flat). The score is divided into measures, with measure numbers 8, 16, 32, 40, 55, 63, 81, 86, 94, 102, 110, and 116 marked at the beginning of their respective lines. The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and rests. Dynamics are indicated by *f* (forte) and *p* (piano). There are also some numerical markings above the notes, possibly indicating fingerings or specific rhythmic values: 4, 2, 7, 2, 2, 4, 5. The piece concludes with a final note and a fermata.

J.A. Reichenauer

CONCERTO IN D MINOR
for
Violoncello & Strings

Concerto d-moll

Allegro

J.A. Reichenauer



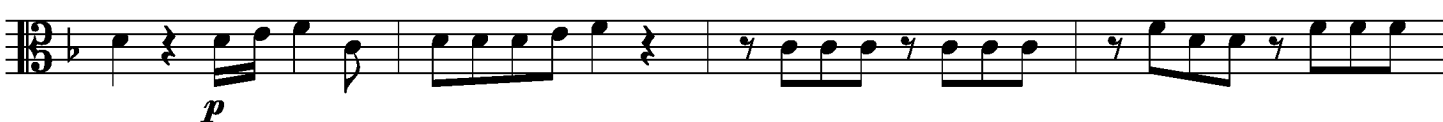
5



9



13



17



21



25



29



33



37



41



45

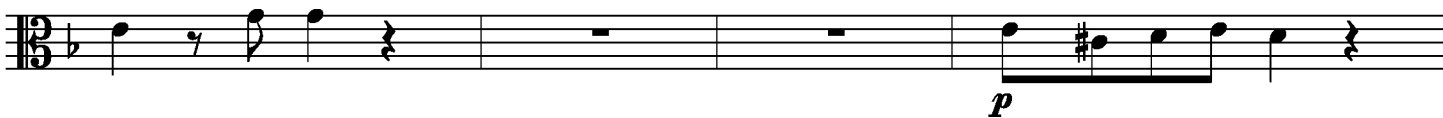


49

2



53



57



61



65



69



Adagio



7



13



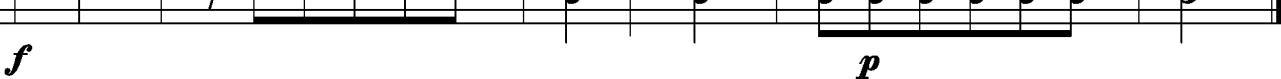
19



25



31



Fresco



8



16



30



38



46



60



75



86



94



110



116



Cello - Bass

J.A. Reichenauer

CONCERTO IN D MINOR
for
Violoncello & Strings

Concerto d-moll

Allegro

J.A. Reichenauer

Violoncello /
Violone



5



9



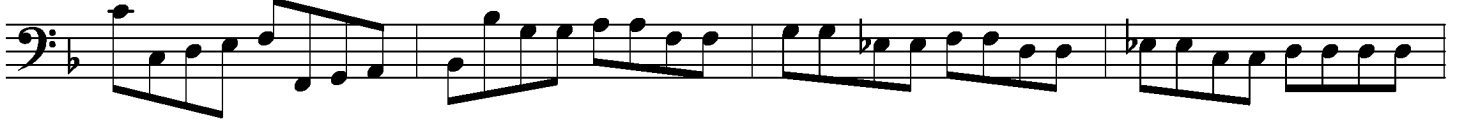
13



17



21



25



29



33



37



41



45





Adagio



Fresco



7



13



19



25



31



37



43



49



55



61



67

Musical staff 67: Bass clef, key signature of one flat (Bb), starting with a quarter rest followed by eighth and sixteenth notes.

73

Musical staff 73: Bass clef, key signature of one flat (Bb), starting with a quarter rest followed by eighth and sixteenth notes.

79

Musical staff 79: Bass clef, key signature of one flat (Bb), starting with a quarter rest followed by eighth and sixteenth notes.

85

Musical staff 85: Bass clef, key signature of one flat (Bb), starting with a quarter rest followed by eighth and sixteenth notes.

91

Musical staff 91: Bass clef, key signature of one flat (Bb), starting with a quarter rest followed by eighth and sixteenth notes.

96

Musical staff 96: Bass clef, key signature of one flat (Bb), starting with a quarter rest followed by eighth and sixteenth notes.

102

Musical staff 102: Bass clef, key signature of one flat (Bb), starting with a quarter rest followed by eighth and sixteenth notes.

108

Musical staff 108: Bass clef, key signature of one flat (Bb), starting with a quarter rest followed by eighth and sixteenth notes.

115

Musical staff 115: Bass clef, key signature of one flat (Bb), starting with a quarter rest followed by eighth and sixteenth notes.