

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

6 5 # # #



13

p *p* *p*

6 6

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 five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat. Measure 25 features a complex melodic line in the first staff and a rhythmic accompaniment in the others. Measure 26 has a similar pattern. Measure 27 shows a continuation of the melodic and rhythmic motifs. Measure 28 concludes the system with a final melodic phrase and a bass line ending on a whole note chord. Fingering numbers 2, 6, and 5 are indicated below the bass line in measure 28.



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 five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat. Measure 29 features a melodic line in the first staff and a rhythmic accompaniment in the others. Measure 30 shows a continuation of the melodic and rhythmic motifs. Measure 31 features a more complex melodic line in the first staff. Measure 32 concludes the system with a final melodic phrase and a bass line ending on a whole note chord. Fingering numbers 6, 6, 6, 4, 3, 6, and 6 are indicated below the bass line in measure 32.

33

Solo

Tutti

6 6 # 6 6

37

Solo

Solo

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

41

p

pp

p

3

3

b 6 6 7 6 6 5



45

Tutti

3

3

3

3

3

6 5 6# b7 b 6 6 6 2 6

49 Solo

♭ 6 5 6 6 6♯ 5♯ 6 ♭ 6 5 65 65 ♯



53

♯ 6 6 6 ♯ 6 6 5 6

57

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 key signature has one flat. The music features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. The bottom-most staff contains the number '6' repeated four times, indicating a fingering for the left hand.



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 key signature has one flat. The music continues with complex melodic and rhythmic patterns. The bottom-most staff contains the numbers '6', '#', '#', '#', '#', '6', '6', indicating a fingering for the left hand.

Adagio

Musical score for Adagio, measures 1-6. The score is written for piano and bass. The piano part (top two staves) features a melodic line with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The bass part (bottom two staves) features a bass line with quarter and eighth notes. A 'Solo' marking is present above the piano staff in measure 6. Fingering numbers 7b and 6 are indicated below the bass staff in measures 5 and 6 respectively.



Musical score for Adagio, measures 7-12. The score is written for piano and bass. The piano part (top two staves) features a melodic line with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The bass part (bottom two staves) features a bass line with quarter and eighth notes. A 'p' dynamic marking is present below the piano staff in measure 8. A box containing the number '7' is located above the piano staff in measure 7. Fingering numbers 6, b, 6, 6, 5, #, b, 6, 5 are indicated below the bass staff in measures 7-12.

13

f

6 4 # 6 4 b7 5



19

Solo

Solo

3 3 3

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

25

p

6 $\flat 5$ 6 6 4



31

f *p*

5 3 $\flat 7$ *p*

Fresco

Musical score for 'Fresco' in 2/4 time, featuring six staves. The score includes treble and bass clefs, a key signature of one flat, and various musical notations such as notes, rests, and accidentals. A double bar line is present at the end of the first system.

6
5 #



Musical score starting at measure 8, featuring six staves. The score includes treble and bass clefs, a key signature of one flat, and various musical notations such as notes, rests, and accidentals. A box containing the number '8' is located at the beginning of the first staff.

8
4#
2
ø 6 7 ø b b #

16 Solo

f *p*

Solo

5 6 # 6 6 5 6



24 Tutti

6 5 6 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**

f *f* *f* **Solo** **Solo**

6 7 b 7

78

6

$b7$

This musical system contains measures 78 through 85. It features six staves: two treble clefs, two alto clefs, and two bass clefs. The music is in a minor key, indicated by a single flat in the key signature. Measure 78 is marked with a box containing the number 78. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line is present at the end of measure 85. Below the bottom staff, there are two annotations: $b7$ under measure 80 and the number 6 under measure 85.



86

6

$\#$ $b7$

This musical system contains measures 86 through 93. It features six staves: two treble clefs, two alto clefs, and two bass clefs. The music is in a minor key. Measure 86 is marked with a box containing the number 86. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line is present at the end of measure 93. Below the bottom staff, there are three annotations: $\#$ under measure 90, the number 6 under measure 92, and $b7$ under measure 93.

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.

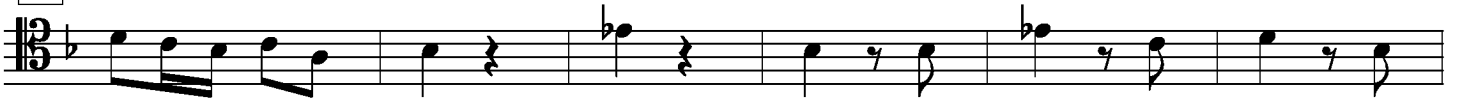
70

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*

Violin II

J.A. Reichenauer

CONCERTO IN D MINOR
for
Violoncello & Strings

Concerto d-moll

Allegro

J.A. Reichenauer

Violino 2



5



9



13



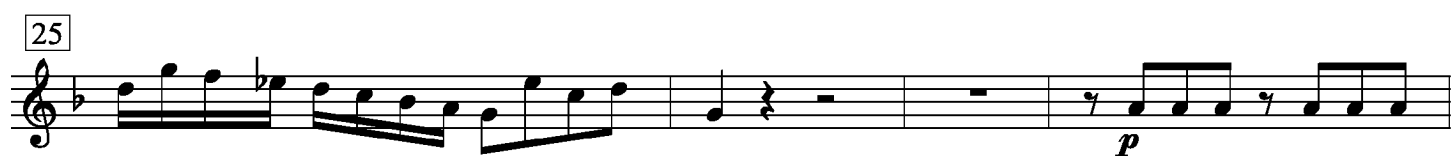
17



21



25



29



33



37



41



45



Fresco

8

16

32

40

55

63

81

86

94

102

110

116

f *p*

4 2 7 2 4 5

f *p*

Detailed description: This is a musical score for a piece titled "Fresco". The score is written in a single system with ten staves. The key signature has one flat (B-flat) and the time signature is 2/4. The piece begins at measure 8. The first staff contains a melodic line with eighth and sixteenth notes. The second staff continues the melody with some rests. The third staff features a measure with a four-measure rest, followed by a half note, and then a measure with a two-measure rest. Dynamics *f* and *p* are indicated. The fourth staff has a sixteenth-note triplet. The fifth staff continues with sixteenth-note patterns. The sixth staff has a seven-measure rest. The seventh staff begins with a forte (*f*) dynamic and features a sixteenth-note triplet. The eighth staff has two-measure rests, followed by a four-measure rest, and then a five-measure rest. The ninth staff continues with sixteenth-note patterns. The tenth staff has a half note with a sharp sign. The eleventh staff begins with a forte (*f*) dynamic and features a sixteenth-note triplet. The twelfth staff continues with sixteenth-note patterns. The thirteenth staff has a half note with a sharp sign. The fourteenth staff begins with a piano (*p*) dynamic and features a sixteenth-note triplet. The fifteenth staff continues with sixteenth-note patterns. The sixteenth staff begins with a forte (*f*) dynamic and features a sixteenth-note triplet. The piece ends at measure 116 with a fermata over the final note.

J.A. Reichenauer

CONCERTO IN D MINOR
for
Violoncello & Strings

Concerto d-moll

Allegro

J.A. Reichenauer



5



9



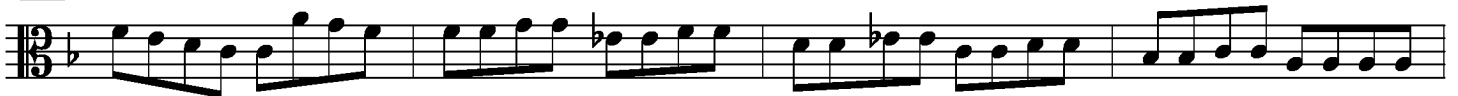
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17



21



25



29



33



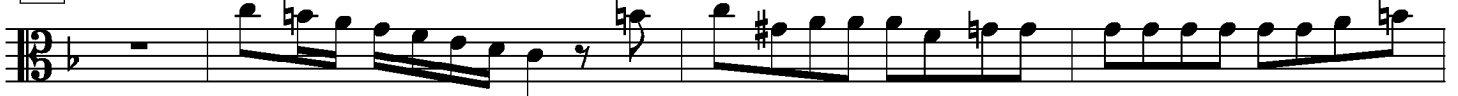
37



41



45

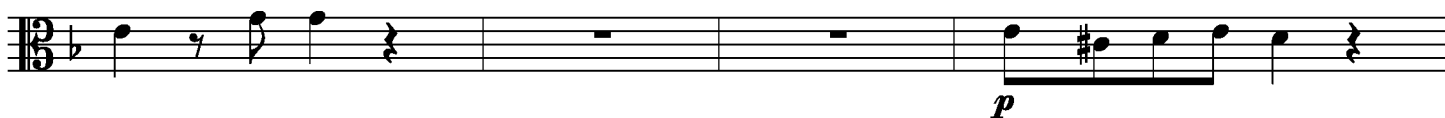


49

2



53



57



61



65



69



Adagio



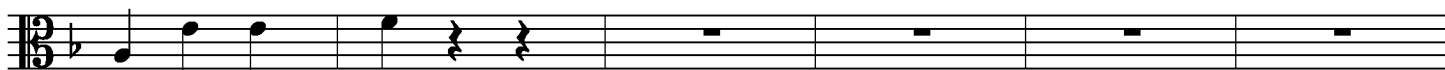
7



13



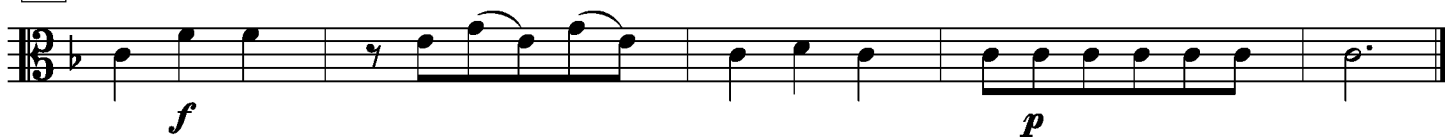
19



25



31



Fresco



8



16



30



38



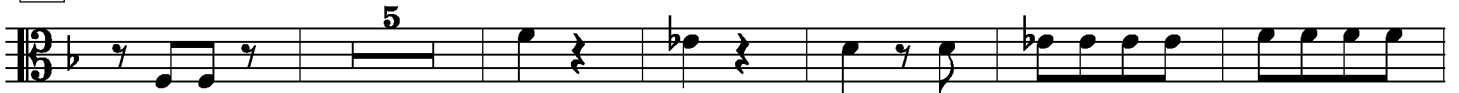
46



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



49



53



57



61



65



69



Adagio



7



13



19



25



31



Fresco



7



13



19



25



31



37



43



49



55



61



