

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 block contains the musical score for measures 25 through 28. It is marked 'Solo' and 'p' (piano). 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 features intricate melodic lines and rhythmic patterns. A double bar line is present after measure 26. Fingering numbers are provided for the bottom two staves: measure 25 has a sharp sign (#) under the first and second notes; measure 26 has sharp signs (#) under the first and second notes; measure 27 has '2' and '6' under the first and second notes; and measure 28 has '5' under the first note.



29 **Tutti**

Tutti

6 6 6 4 3 6 6

Detailed description: This block contains the musical score for measures 29 through 32, marked 'Tutti'. It consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is more complex and rhythmic than the previous section. A double bar line is present after measure 30. Fingering numbers are provided for the bottom two staves: measure 29 has '6' under the first note; measure 30 has '6' under the first note; measure 31 has '6 4 3' under the first three notes; and measure 32 has '6 6' under the first two notes.

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

3

3

3

6 5 6# b7 b 6 6 6 2 6

49 Solo

♭ 5 5 6♯ 5♯ 6 ♭ 5 65 65 #



53

6 6 6 # 6 5 6

57

6
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. The first staff has a complex melodic line with many sixteenth notes. The second staff has a similar but slightly simpler melodic line. The third staff has a rhythmic accompaniment with eighth notes. The fourth staff has a bass line with eighth notes. The fifth and sixth staves have a bass line with eighth notes and some rests. The number '6' is written below the fifth and sixth staves in measures 65, 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. The first staff has a complex melodic line with many sixteenth notes. The second staff has a similar but slightly simpler melodic line. The third staff has a rhythmic accompaniment with eighth notes. The fourth staff has a bass line with eighth notes. The fifth and sixth staves have a bass line with eighth notes and some rests. The numbers '6', '#', '#', '#', '#', '6', and '6' are written below the fifth and sixth staves in measures 69, 70, 71, and 72.

Adagio

Musical score for Adagio, measures 1-6. The score is written for piano, violin, and double bass. The piano part is in the upper system, and the violin and double bass parts are in the lower system. The tempo is Adagio. The key signature is one flat (B-flat). The time signature is 3/4. The score includes a 'Solo' marking above the piano staff in measure 6. Fingering numbers 7b and 6 are indicated below the double bass staff in measures 5 and 6 respectively.



Musical score for Adagio, measures 7-12. The score is written for piano, violin, and double bass. The piano part is in the upper system, and the violin and double bass parts are in the lower system. The tempo is Adagio. The key signature is one flat (B-flat). The time signature is 3/4. The score includes a boxed measure number '7' above the piano staff in measure 7. A 'p' dynamic marking is present in measure 8. Fingering numbers 6, b, 6, 6, 5, #, b, and 6 are indicated below the double bass staff in measures 7-12 respectively.

13

f

6 4 # 6 4 $\flat 7$ 5



19

Solo

Solo

6 6 5 # 6 \flat 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' (measures 1-7). The score is written for six staves: two treble clefs (top two staves) and four bass clefs (bottom four staves). The key signature is one flat (B-flat) and the time signature is 2/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A double bar line is present after measure 7. At the end of the system, there are two numbers, '6' and '5', and a sharp symbol '#', likely indicating a fingering or a specific note.



Musical score for 'Fresco' (measures 8-14). The score is written for six staves: two treble clefs (top two staves) and four bass clefs (bottom four staves). The key signature is one flat (B-flat) and the time signature is 2/4. A box containing the number '8' is placed at the beginning of the first staff. The music continues with the same complex rhythmic patterns. At the end of the system, there are several symbols: a flat symbol 'b', a sharp symbol '#', and a sequence of symbols 'δ 6 7 δ b b #', which likely represent specific notes or fingerings.

16 Solo

f *p*

f *p*

f *p*

Solo

5 6 # 6 6 5 6



24 Tutti

Tutti

6 5 6 6 6 b

32

6 6 6 7 7 7 #

40

Solo

Solo

7 7 7 b b 6 6 # 6

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



24



29



34



42 Solo



47



51



55



60

Solo



65



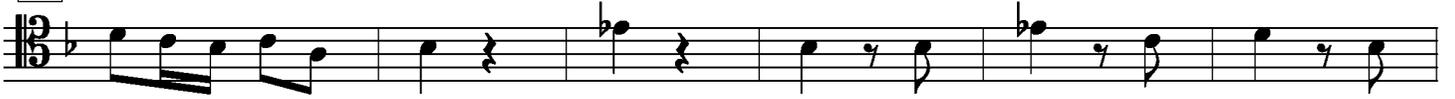
70



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 *f* *p* 4 2

30 Tutti

38 Solo 7

55 Tutti *f* Solo

63 Solo 2 2

71

78

86 *tr*

94

102 *p*

110 Tutti *f*

116

Detailed description: This is a musical score for a piece titled 'Fresco'. It is written in 2/4 time and consists of 116 measures. The score is divided into several systems, each starting with a measure number in a box. The first system (measures 8-15) is a single melodic line. The second system (measures 16-29) features a solo section with dynamics *f* and *p*, and includes a four-measure rest and a two-measure rest. The third system (measures 30-37) is marked 'Tutti'. The fourth system (measures 38-44) features a solo section with a seven-measure rest. The fifth system (measures 55-62) is marked 'Tutti' and starts with a forte (*f*) dynamic. The sixth system (measures 63-70) features a solo section with two-measure rests. The seventh system (measures 71-77) continues the melodic line. The eighth system (measures 78-85) continues the melodic line. The ninth system (measures 86-93) continues the melodic line and includes a trill (*tr*) marking. The tenth system (measures 94-101) continues the melodic line. The eleventh system (measures 102-109) continues the melodic line and includes a piano (*p*) dynamic. The twelfth system (measures 110-115) is marked 'Tutti' and starts with a forte (*f*) dynamic. The final system (measures 116) concludes the piece.

Violin II

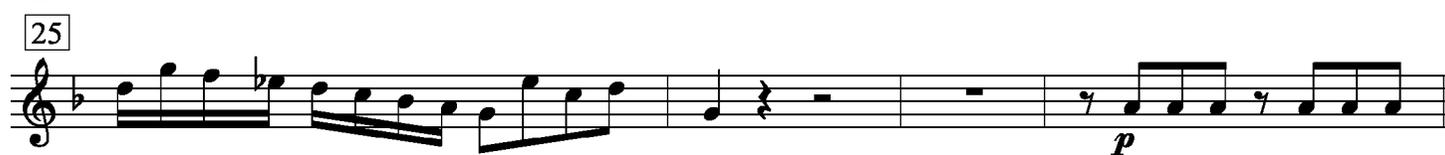
J.A. Reichenauer

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. The staff contains a sequence of eighth and sixteenth notes, starting with a sixteenth-note rest.

53

Musical staff 53: Treble clef, key signature of one flat, 4/4 time. The staff contains a sequence of eighth and sixteenth notes, starting with a sixteenth-note rest. A dynamic marking *p* is placed below the first measure.

57

Musical staff 57: Treble clef, key signature of one flat, 4/4 time. The staff contains a sequence of eighth notes, starting with a quarter rest.

61

Musical staff 61: Treble clef, key signature of one flat, 4/4 time. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest.

65

Musical staff 65: Treble clef, key signature of one flat, 4/4 time. The staff contains a sequence of eighth and sixteenth notes.

69

Musical staff 69: Treble clef, key signature of one flat, 4/4 time. The staff contains a sequence of eighth and sixteenth notes, ending with a half note and a double bar line.

Adagio

Musical staff 70: Treble clef, key signature of one flat, 3/4 time. The staff contains a sequence of quarter notes and eighth notes.

7

Musical staff 7: Treble clef, key signature of one flat, 3/4 time. The staff contains a sequence of quarter notes, including a triplet of eighth notes. A dynamic marking *f* is placed below the first measure.

14

Musical staff 14: Treble clef, key signature of one flat, 3/4 time. The staff contains a sequence of quarter notes, including a triplet of eighth notes. A dynamic marking *f* is placed below the first measure.

19

Musical staff 19: Treble clef, key signature of one flat, 3/4 time. The staff contains a sequence of quarter notes, including a quintuplet of eighth notes. A dynamic marking *p* is placed below the first measure.

31

Musical staff 31: Treble clef, key signature of one flat, 3/4 time. The staff contains a sequence of quarter notes, including a quintuplet of eighth notes. Dynamic markings *f* and *p* are placed below the first and last measures respectively.

Fresco

8

16

32

40

55

63

81

86

94

102

110

116

f *p*

4 2 7 2 4 5

2 2 4 5

f *p*

Detailed description: This is a musical score for a piece titled "Fresco". It is written in a single staff in 2/4 time. The key signature has one flat (B-flat). The score consists of 116 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 and sixteenth notes, and rests. Dynamics are indicated by *f* (forte) and *p* (piano). There are several accents and slurs throughout the piece. Some measures contain multi-measure rests with numbers 2, 4, and 5. The piece concludes with a fermata over the final note.

J.A. Reichenauer

CONCERTO IN D MINOR
for
Violoncello & Strings

Concerto d-moll

Allegro

J.A. Reichenauer

Viola 1 

5



9



13



17



21



25



29



33



37



41



45

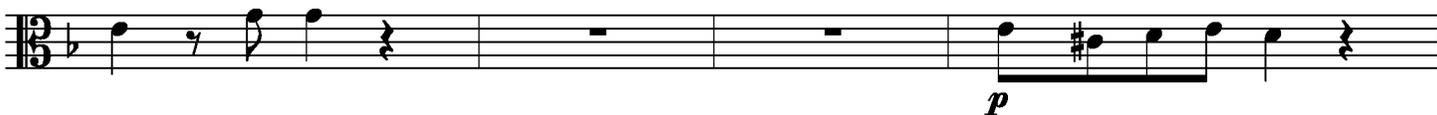


49

2



53



57



61



65



69



Adagio



7



13



19



25



31



Fresco



8



16



30



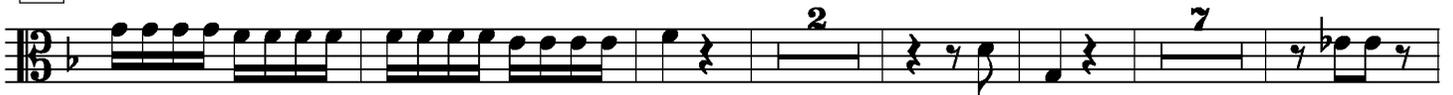
38



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



49



53



57



61



65



69



Adagio



7



13



19



25



31



Fresco

7



13



19



25



31



37



43



49



55



61



67

