

17.

KONZERT

Musik

Sinfonische Konzertante

für Kontrabaß und Bratsche

mit Begleitung von Streichorchester, 2 Oboen

und 2 Hörnern

KARL DITTERS VON DITTERSDORF



NR. 1418

HOFMEISTER

VORWORT

Diese in ihrer Besetzung ganz eigenartige Symphonie ist eigentlich ein Konzert für Kontrabaß und Bratsche, in dem ersteres Instrument etwas bevorzugt ist. Sie ist allem Anschein nach (vgl. Karl Krebs: Dittersdorfiana 1900) nur in Stimmen aus dem Ende des 18. Jahrhunderts auf uns gekommen, die sich in der jetzigen Mecklenburgischen Landesbibliothek in Schwerin befinden. Leider sind die beiden Hornstimmen verloren gegangen; sie konnten mit Leichtigkeit nach dem Vorbild anderer Symphonien desselben Tonsetzers ergänzt werden; in diesen sind die Hörner ausschließlich als Füllstimmen und in der Regel als Ergänzung zu den Oboen gebraucht. Der alte Titel dieser konzertanten Symphonie lautet: „Sinfonia in D a Contra-Basso e Viola concertati, 2 Violini, 2 Oboe, 2 Corni, Viola e Basso“. Unter Basso ist hier (wie auch stets bei Mozart) Violoncell und Kontrabaß zu verstehen.

Der Schweriner Bibliotheksverwaltung bin ich für die Erlaubnis zur erstmaligen Veröffentlichung zu Dank verpflichtet.

PREFACE

This symphony of quite unique orchestration is actually a concerto for double-bass and viola, preference being somewhat given to the former instrument. To all appearance the work exists only in parts dating from the end of the eighteenth century (see Karl Krebs: Dittersdorfiana 1900), which are in the present "Mecklenburgische Landesbibliothek" in Schwerin. Unfortunately, the two horn parts have been lost; it was easy to reconstruct them by taking as models other symphonies of the same composer; in these symphonies the horns are used exclusively for the purpose of filling in and as a rule to supplement the oboes. The old title of this symphony concertante is: "Sinfonia in D a Contra-Basso e Viola concertati, 2 Violini, 2 Oboe, 2 Corni, Viola e Basso". By basso in this case (as also with Mozart) Violoncello and Double-bass are meant.

I am indebted to the Administration of the Library in Schwerin for permission for the first publication of this work.

Professor Dr. Wilhelm Altmann

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Spieldauer: } 16 Min.
Duration: }
Durée: }

KARL DITTERS VON DITTERSDORF

Sinfonische Konzertante

für Kontrabaß und Bratsche

Symphony concertante

for Double-bass and Viola

mit Begleitung v. Streichorchester, 2 Oboen u. 2 Hörnern

with accompaniment of string orchestra, 2 Oboes and 2 Horns

Zum ersten Male herausgegeben v. Prof. Dr. Wilhelm Altmann

Edited for the first time by Prof. Dr. Wilhelm Altmann

I. Allegro

Tutti

2 Oboen
2 Hörner in D
Violine I
Violine II
Bratsche
Solo-Kontrabaß
Solo-Bratsche
Violoncello u. Kontrabaß

10

2 Ob.
2 Hr. in D
Vl. I
Vl. II
Br.
Vcl. u. Kb.

Solo 20

2 Ob.

2 Hr.
in D

VI. I

VI. II

Br.

Solo-
Kb.

Solo-
Br.

Vcl.
u. Kb.

p

2 Ob.

2 Hr.
in D

VI. I

VI. II

Br.

Solo-
Kb.

Solo-
Br.

Vcl.
u. Kb.

p

mf

30

2 Ob.

2 Hr.
in D

VI. I

VI. II

Br.

Solo-
Kb.

Solo-
Br.

Vcl.
u. Kb.

cresc.

Tutti

2 Ob.

2 Hr.
in D

VI. I

VI. II

Br.

Solo-
Kb.

Solo-
Br.

Vcl.
u. Kb.

ff

ff

ff

ff

ff

ff

ff

2 Ob.

2 Hr.
in D

VL.I

VL.II

Br.

Vcl.
u. Kb.

2 Ob.

2 Hr.
in D

VL.I

VL.II

Br.

Solo-Hr.

Solo-Br.

Vcl.
u. Kb.

Solo

p

2 Ob.

2 Hr.
in D

VL.I

VL.II

Br.

Solo-Hr.

Solo-Br.

Vcl.
u. Kb.

Tutti

50

f

Solo

Ob. Hr. D. Fl. I. Fl. II. Br. Solo Cb. Solo Br. Cl. Kb.

p

Fl. I. Fl. II. Solo Cb. Solo Br. Cl. Kb.

70 *Tutti*

2 Ob. 2 Hr. in D Fl. I. Fl. II. Br. Solo Cb. Solo Br. Cl. Kb.

f *p* *f*

80

2 Ob.

2 Hr.
in D

VI. I

VI. II

Br.

Vcl.
u. Kb.

p *ff* *p* *ff* *p* *ff*

90

Solo

2 Ob.

2 Hr.
in D

VI. I

VI. II

Br.

Solo-
Kb.

Solo-
Br.

Vcl.
u. Kb.

p

2 Ob.

2 Hr.
in D

VI. I

VI. II

Solo-
Kb.

Solo-
Br.

Vcl.
u. Kb.

p *mf* *p*

Tutti

Ob. *p* *f*

Hr. *p* *f*

Fl. *f*

Fl. *f*

Br. *f*

Tubo Kb. *f*

Tubo Br. *f*

Cl. Kb. *f*

Solo 110 *Tutti*

2 Ob.
2 Hr.
in D
Vl. I
Vl. II
Br.
Solo-Kb.
Solo-Br.
Vcl.
u. Kb.

f

2 Ob.
2 Hr.
in D
Vl. I
Vl. II
Br.
Vcl.
u. Kb.

120

2 Ob.
2 Hr.
in D
Vl. I
Vl. II
Br.
Vcl.
u. Kb.

II. Andantino

Violine I u. II

Solo - Kontrabaß

Solo - Bratsche

10

20

30

40

VI.II

Solo-Kb.

Solo-Br.

VI.II

Solo-Kb.

Solo-Br.

50

VI.II

Solo-Kb.

Solo-Br.

VI.II

Solo-Kb.

Solo-Br.

60

VI.II

Solo-Kb.

Solo-Br.

Crescendo

70

VI.II

Solo-Kb.

Solo-Br.

III. Menuetto

2 Oboen

Hörner in D

Violine I

Violine II

Bratsche

Solo-Bratsche

Violoncello u. Kontrabaß

A handwritten musical score for a piece titled "Bad da capo". The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics markings like "f" (forte) are present. The score concludes with a double bar line and repeat dots. The page number "20" is written in the top right corner.

The image shows a musical score for a piece titled "Trio". The score is written for two staves, likely representing a piano and a cello or double bass. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into three systems, each starting with a double bar line and a repeat sign. The first system covers measures 30 to 39, the second system covers measures 40 to 49, and the third system covers measures 50 to 59. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The bass line is more active, often playing eighth notes, while the treble line has more rests and longer note values. The piece concludes with a double bar line and a repeat sign at the end of the third system.

Menuetto D. C.

IV. Allegro ma non troppo

Solo *Tutti* *Solo*

2 Oboen *f*

2 Hörner in D *f*

Violine I *f*

Violine II *f*

Bratsche *f*

Solo-Kontrabaß *f* *p*

Solo-Bratsche *f* *p*

Violoncello u. Kontrabaß *f*

Tutti 10

2 Ob. *f*

2 Hr. in D *f*

Vi. I *f*

Vi. II *f*

Br. *f*

Solo-Kb. *f*

Solo-Br. *f*

Vcl. u. Kb. *f*



Ob.

Hr.
D

I

II

Br.

Al.
Co.

First system of musical notation, measures 1-5. The score includes parts for Oboe (Ob.), Horn (Hr.), Trumpet (D), Flute (I, II), Trombone (Br.), and Alto/Contrabass (Al. Co.). The key signature is one sharp (F#).



Ob.

Hr.
D

I

II

Br.

Al.
Co.

Second system of musical notation, measures 6-10. Measure 8 is marked with a fermata and the number 20. The word "Solo" appears above the Oboe staff in measure 9. The key signature is one sharp (F#).



Al.
Co.

Br.

Third system of musical notation, measures 11-15. The key signature is one sharp (F#).

VI. I

VI. II

Solo Kb.

Solo Br.

Vel. u. Kb.

p

p

Tutti

40

*Solo**Tutti*

2 Ob.

2 Hr. in D

VI. I

VI. II

Br.

Solo Kb.

Solo Br.

Vel. u. Kb.

f

f

f

f

*Solo**Tutti*

50

2 Ob.

2 Hr. in D

VI. I

VI. II

Br.

Solo Kb.

Solo Br.

Vel. u. Kb.

f

17

Solo *Tutti* *Solo 60* *Tutti*

ff *f* *mf*

ff *ff* *ff* *ff* *ff*

ff *mf* *p*

ff

Solo *Tutti* *Solo* *70 Tutti*

p *p* *p* *p*

2 Ob. *Solo* *Tutti* *Solo* *Tutti* *Solo* *Tutti* *Solo*

2 Hr. in D

VI. I

VI. II

Br.

Solo Kb.

Solo Br.

Vel. u. Kb.

80 *Solo*

2 Ob.

2 Hr. in D

VI. I

VI. II

Br.

Solo Kb.

Solo Br.

Vel. u. Kb.

90

Musical score for measures 90-95. The score is written for five staves. The first four staves are in treble clef with a key signature of one sharp (F#). The fifth staff is in bass clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten annotations include 'p' (piano) and 'P' (Piano) in several measures. The score is divided into two systems, with measures 90-95 on the first system and measures 96-100 on the second system.

100

Musical score for measures 100-105. The score is written for five staves. The first four staves are in treble clef with a key signature of one sharp (F#). The fifth staff is in bass clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten annotations include 'mf' (mezzo-forte) and 'f' (forte) in several measures. The score is divided into two systems, with measures 100-105 on the first system and measures 106-110 on the second system.

110

2 Ob.

2 Hr. in D

Vi. I

Vi. II

Br.

Solo Kb.

Solo Br.

Vcl. u. Kb.

120

2 Ob.

2 Hr. in D

Vi. I

Vi. II

Br.

Solo Kb.

Solo Br.

Vcl. u. Kb.