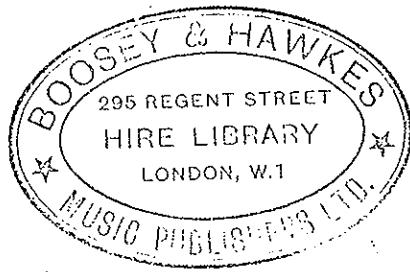


JANSONS



BASS

CONCERTO FOR ORCHESTRA

Béla Bartók

Ap

CONCERTO FOR ORCHESTRA

I. INTRODUZIONE

Béla Bartók

Andante non troppo
p legato

12 (2) (4)

String. V V tornando al 30 Tempo I

22 35 2 44

pp

51 58 più f

poco a (8)

66 poco mf cresc. (12) accelerando

BASS

BASS

(16) J.=76 ff 3

Allegro vivace 76 f Molto rit. a tempo

86 1 2 3 4 5 6 7 102

95 110 122 mf cresc. f p 1 135 1 Tacet

192 Solo 8va Vlns. etc 198 Vc.

204 rall. a tempo 210 p ma poco marc.

sempre più tranquillo 220 (1) (4) (6) pp

J.=69 231 Tempo I 1 f sub. 2 237 1 4 242 1 5 248 1 Vc.

B. & H. 9131

BASS

(Vc.)

254

poch. allarg. f ben marc. 273

Giss. Tranquillo 15 288

265 1 5 Vc. 300

etc. 6 Vc. 300

Rit. 313 Tempo I

306 V n 1 313

ff 323 4 329 1

ff 1st Trpt. 335 ff 323 4 329 1

ff 342 1 349 1 354 1 3

Brass only 364

Trpt. 359 11 376 1 3

380 Vln. Vc. b. non div. 386 4

etc. 396 f ff 402 4

poch. allarg. Tranquillo 2 1 3 4. 5 pizz. 402 4

Ist Vln. 413 3 arco

424 pizz. div. arco 4 (4) m f (8)

BASS 5

438 / 2 3 4 5 V 6 pizz.

2 [447] 1 3 Ist Cl. arco 456

5 Ist Trpt. 467 V n mf ma marc.

sempre più tranquillo 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 339 340 341 342 343 344 345 346 347 348 349 349 350 351 352 353 354 355 356 357 358 359 359 360 361 362 363 364 365 366 367 368 369 369 370 371 372 373 374 375 376 377 378 379 379 380 381 382 383 384 385 386 387 388 389 389 390 391 392 393 394 395 396 397 398 399 399 400 401 402 403 404 405 406 407 408 409 409 410 411 412 413 414 415 416 417 418 419 419 420 421 422 423 424 425 426 427 428 429 429 430 431 432 433 434 435 436 437 438 438 439 440 441 442 443 444 445 446 447 447 448 449 449 450 451 452 453 454 455 456 456 457 458 459 459 460 461 462 463 464 465 466 467 467 468 469 469 470 471 472 473 474 475 476 476 477 478 479 479 480 481 482 482 483 484 485 486 487 488 488 489 490 491 492 493 494 494 495 496 497 498 499 499 500 500 501 502 503 504 505 506 507 508 509 509 510 511 512 513 514 514 515 516 517 518 519 519 520 521 521 522 523 524 525 526 527 528 529 529 530 531 532 533 534 535 536 537 538 539 539 540 541 542 543 544 545 546 547 548 549 549 550 551 552 553 554 555 556 557 558 559 559 560 561 562 563 564 565 566 567 568 569 569 570 571 572 573 574 575 576 577 578 579 579 580 581 582 583 584 585 586 587 588 589 589 590 591 592 593 594 595 596 597 598 599 599 600 601 602 603 604 605 606 607 608 609 609 610 611 612 613 614 615 616 617 618 619 619 620 621 622 623 624 625 626 627 628 629 629 630 631 632 633 634 635 636 637 638 639 639 640 641 642 643 644 645 646 647 648 649 649 650 651 652 653 654 655 656 657 658 659 659 660 661 662 663 664 665 666 667 668 669 669 670 671 672 673 674 675 676 677 678 679 679 680 681 682 683 684 685 686 687 688 689 689 690 691 692 693 694 695 696 697 698 698 699 699 700 701 702 703 704 705 706 707 708 709 709 710 711 712 713 714 715 716 717 718 719 719 720 721 722 723 724 725 726 727 728 729 729 730 731 732 733 734 735 736 737 738 739 739 740 741 742 743 744 745 746 747 748 749 749 750 751 752 753 754 755 756 757 758 759 759 760 761 762 763 764 765 766 767 768 769 769 770 771 772 773 774 775 776 777 778 779 779 780 781 782 783 784 785 786 787 788 789 789 790 791 792 793 794 795 796 797 798 798 799 799 800 801 802 803 804 805 806 807 808 809 809 810 811 812 813 814 815 816 817 818 819 819 820 821 822 823 824 825 826 827 828 829 829 830 831 832 833 834 835 836 837 838 839 839 840 841 842 843 844 845 846 847 848 849 849 850 851 852 853 854 855 856 857 858 859 859 860 861 862 863 864 865 866 867 868 869 869 870 871 872 873 874 875 876 877 878 879 879 880 881 882 883 884 885 886 887 888 889 889 890 891 892 893 894 895 896 897 898 898 899 899 900 901 902 903 904 905 906 907 908 909 909 910 911 912 913 914 915 916 917 918 919 919 920 921 922 923 924 925 926 927 928 929 929 930 931 932 933 934 935 936 937 938 939 939 940 941 942 943 944 945 946 947 948 949 949 950 951 952 953 954 955 956 957 958 959 959 960 961 962 963 964 965 966 967 968 969 969 970 971 972 973 974 975 976 977 978 979 979 980 981 982 983 984 985 986 987 988 989 989 990 991 992 993 994 995 996 997 998 998 999 999 1000 1000

II. GIUOCO DELLE COPPIE

Allegretto scherzando
Bsns. plzz. ff

9 17 25 1 f p f p f mf

B. & H. 9131

6 (pizz. sempre) BASS

33

f *mf*

1 41 45 1
a tempo (f) poch. rit.

52 3
mf *p*

arco 60 9 70 Vc. pizz.
ff *sf* *sf* *sf* *sf* *p*

a tempo 77 pizz. poco rall.
mf *f*

83 1 2 90 1 1 4 97 1
mf *f*

4 102 1 2 Vc. 109 arco
116 pizz. *mf*

4 2
Lo stesso tempo 123 1 5 129 1 5 135 1 5 141 1 5 147 1
Hns.....

5 153 1 4 159
Oh El Oh

BASS

Bsns.
165
(pizz.)

7

Bass line with various dynamics and markings:

- Measures 165-173: Bassoon (Bsns.) pizzicato at measure 165, dynamic *p*. Measures 171-173: dynamic *f*.
- Measure 181: "poco rit., ... tornando al Tempo!"
- Measures 189-198: dynamic *f*, dynamic *mf*, dynamic *p*. Measure 198: dynamic *mf*.
- Measure 205: dynamic *p*.
- Measures 212-219: dynamic *sf*, dynamic *p*. Measure 219: "Sul pont." dynamic *mf*.
- Measures 225-241: dynamic *f*, dynamic *pizz.*
- Measures 248-252: dynamic *f*, dynamic *arco*.
- Measures 258-263: dynamic *f*.

BASS

III. ELEGÍA

Andante non troppo

1

p

10 V **pp**

(4) **14** S.V.

(8)

3 **22** 1 **5** **28** 1 **Vc.**

Ist Vln. **a tempo** **34** **ff** **non div.**

1 **2** **non div.**

39 **45** **ff**

2 **f**

52

Poco allarg. - - - - pizz. Poco agitato, mosso molto rubato

3 **57** 1 **2** **1** **3** **1**

poco rall. tornando al tempo **62** 1 **3** **1**

67 1 **1** **3** **1** **W.W.** **#** **pizz.** **73** **f**

BASS

9

1 1 1 [80]

Tempo I

8va. Vlns. b. b. b. b. b. b.

arco 2 [86] 1 4

Poco più mosso

93 #2. div. in 2 ff sf - sf - f sf - mf V poco allarg.

99 1 - - 1 - unis. a tempo

[106] Tempo I

p S.V. Calmo C. V.

1 [112] 1 5 [118] div. in 2 >

V unis. 123 3 [128] 1 p

p dim. pp

IV INTERMEZZO INTERROTTO

dfaccce

IV. INTERMEZZO INTERROTTA

J = ca 110

Allegretto

1 1 1 1 1 1 1 1 1 1 1 1 1

Vc. pizz. 13 arco pizz. 1

21 1 1 1

25 1 1 Vc. rall.

10 33 a tempo 38
 arco pp n Calmo
43 1 1 1 1 1 1
V 51
f 59 1 1 1 1 1
Tempo I
pizz. 66 pp arco
pizz. 75 accel. mf
al Più mosso 84
Trb. p f 5 92 V
(4) 100
4 108 1 3 112 1 2
ff Calmo 120
6/8 p 3/4
1/4
 Ist Trb.
 Real sound:
I.e.

BASS

5/8

V V

127 1 1 1 1 1 1

non cresc.

5/8

Tempo I Rall. a tempo rall. Quasi Cadenza a tempo
Vc. colla parte

136 1 1 1 1 1 1

140 1 1 1 1 1 1

144 pizz. **150** arco

Vc. pizz. p pp p

V. FINALE

Pesante 3 lunga accel. al - - - - - Presto
8 pizz.

16

21 non div. poco - a - poco - cresc. - al - f

28

36

44 arco f

52 1 1 5

3 1 1 1 1 1 1

5

BASS

12 59 68

f più *f*

74 ff

81 1 2 Vc. ff

88

96 cresc. ff 7 104 1 7 112 Vc.

119 1 2 1 1 2 p

126 f 132 f

Tranquillo 137 1 10 148 1 6 155 1 5 161 1 1 Fagottī

Vc. pizz. 171 175 183 1 poco rall. 4

accel. 188 1st Vln. pizz. 196 (Presto) tempo (Presto)

Vc. arco bp etc. mf

(2) nv nV (3) 201 (4) (5)

f

(6) (7) (8) 211 (9)

BASS

13

(10) *V*

non div. [221]

(4) (8) [231] (4)

[238] (8) (12) 13 [244] 1 4 [249]

Poco meno mosso

1 [256] 1 8 [265] 1 4 [270] 1 3

ff

Timp. *ff*

1 2 [277] 1 2 3 4 [281] 5 etc.

1 2 [288] 1 2 1 [292] Vc. 1 2 3 4 5

6 7 8 [300] 3 10 7 [309] 1 3

Bsn. 3

Vc. 1st half 1 2 3 4 [317] *be* 5 6 7

f 12 12

p [325] 1 7 [333] 1 5 [339] 1 3

poch. rall. a tempo 1 [344] 1 4 [349] 1 6 [356] 1 Vla. *tr* Vc. *tr* 2nd Vln. *tr* Vla. *tr* *div.* plzz.

Oboe Hp. [365] arco unis. 1 1 1 1 [370] 1 1

f *mf*

2

14

BASS

non div.

378

384 *Tempo I (Presto)*

394

402

408

413 1 4

418

cresc.

426

433 1 7

441

457

449 *Tranquillo*

468 *Tranquillo*

475

482 *Più presto*
Sul pont. (As near bridge as possible)

489

498

508

sempre ff

Tranquillo

Sempre più

pp ordinario

B. & H. 9131

BASS

515

9 [525] 1 5

Vc.

533 Gliss.
in modo 2 ord.

p

543

549

Lo stesso tempo, ma pesante

div. cresc.

556 Gliss. unis.

f ff

562 1 568

579

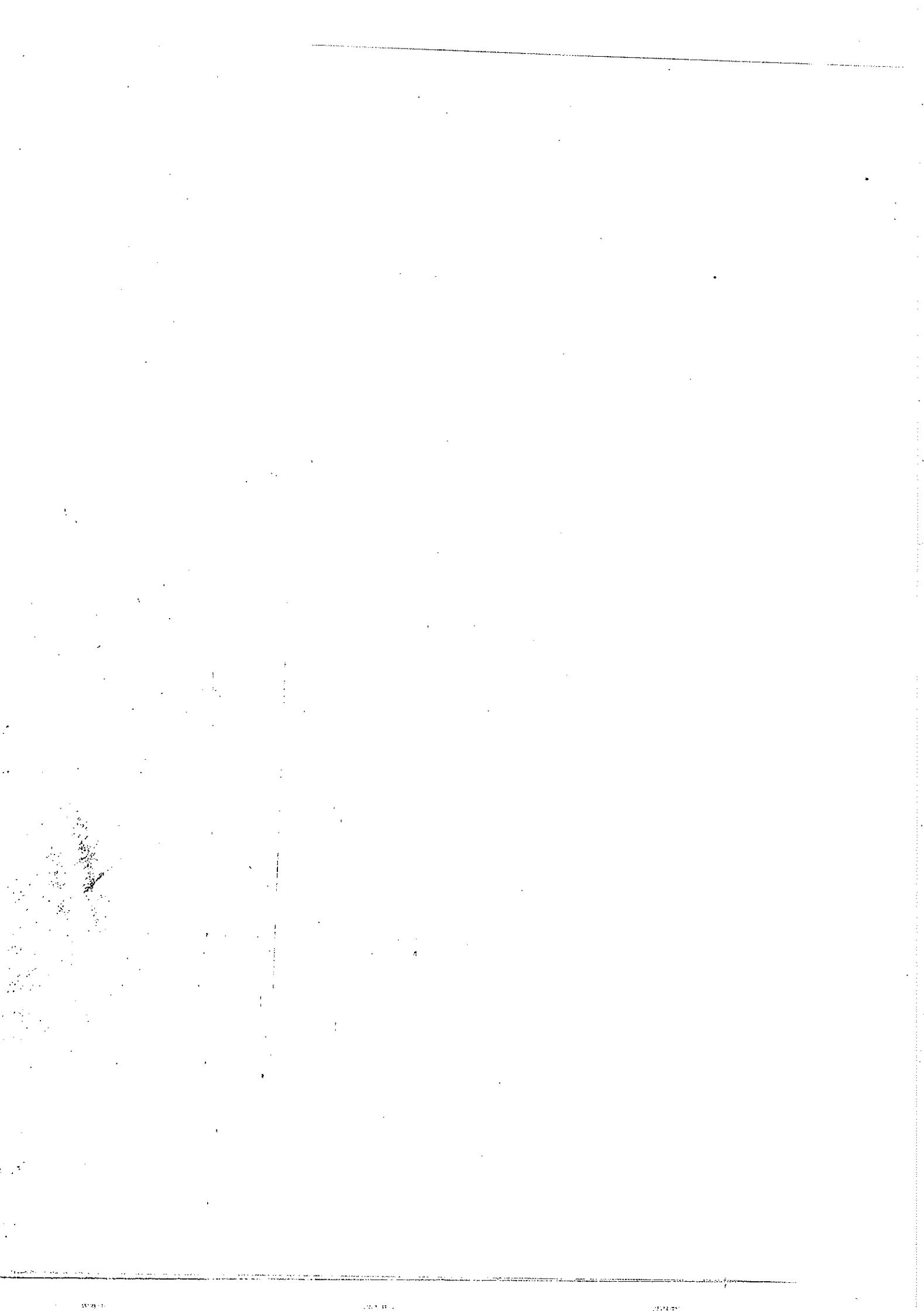
587

rit. molto Original ending 4 600 2 602 1 accel. al tempo 606

594 3 Alternative ending 2 accel. al tempo 602 1 609 6 Vc. trb

625

2 621 1 f 3 ff



CONTRABBASSI

KONCERT na wiolonczelę i orkiestrę

CONCERTO for Cello and Orchestra

W. Lutosławski

The score consists of ten staves of handwritten musical notation for Contrabass. The notation includes various performance instructions such as dynamic markings (e.g., *tacet (vc solo)*, *tr*, *tr II*, *tr I*, *f*, *p*, *ad lib.*, *ar*, *pizz.*, *cl*, *btr*), articulation marks (downward arrows), and circled numbers (1 through 20) indicating specific performance techniques or measures. The score is signed "W. Lutosławski" and "P.G." (likely referring to the publisher, Wilhelm Hansen).

21

22

btt

mf

23

tn

24

25

ca 4"

P.G.

26

27

cl

28

pf

btt

29

mf

30

mf

31

archi

vbf

32

mf

xlf

33

cmp

34

mf

mf

xlf

35

14

mf

36

gr.c

37

tn

9

38 tn

39 P.G.

40 gr.c 41 tom t 42 3 cl b 3 fl. II 4 gr.c 10

44 cel. pf 45 tom gr.c 46 ar.pf 47 4

48 tr P.G. 49 ar cel 3 3 51 pizz. 2

52 1 53 4 54 1 55 5 56 pizz. mf

57 (pizz.) p

58 2

pizz. p 59 60 $\text{J} = \text{ca } 168$

61 62 63 p

4

64

64b

64c

64d

65

1 arco

2 arco

3 4 soli div.

4 arco

altri div.

 $f = ca 140$ *p**p*tutti
div.

66

div.

a tempo rit.

a tempo rit.

67

div.

a tempo rit.

68

div.

a tempo rit.

a tempo rit.

69

70

dim.

pp

dim.

pp

6

71

72 *poco più mosso*
d=ca 106

73

74

1 solo

sfp

d=ca 60

76 *ad lib.*

pp

rit. *a tempo* *rit.* *a tempo*

tutti
div.

pp

rit. *a tempo* *rit.* *(9) a tempo* *rit.* *a tempo* *rit.* *a tempo* *rit.*

div.

a tempo *rit.* *a tempo* *rit.* *a tempo* *rit.*

unis.

77 *d=ca 60*

78 *accel. poco a poco*

79

cresc.

80 *d=ca 60*

ff

(d=ca 120)

(d=ca 160)

81

62

83

83a

83b

83c

83d

84

84a

84b

84c

85

85a

86 Stesso tempo ($\text{f} = \text{ca} 200$)

ff

ff

div.

ff

87 pizz.

ff

88 meno mosso

89 a tempo ($\text{f} = \text{ca} 200$)

(pizz.)

ff

(2+2+3)

(2+2+2+3)

90 meno mosso accel. poco a poco

vc solo

91 ($\text{f} = \text{ca} 200$)

(pizz.)

ff

92 (2+3)

93

94 (3+3)

95

8

96

97

98

99

x!f

pizz. gliss.

ff

100

101

102

103

cmp

pf

tp tom

cl met.

m

105

106

107

108

109

110

111

pf

m

cmp tmf

vnl II

ar

112

113

114

115

116

117

118

met.

cl pf

archi

tr gr

tn

119

120

121

122

x!f

vl

btt

123

124

sp arco

1

p

2

sp arco

p

4 soli

3

sp arco

p

4

sp arco

p

125

126

4 soli

1 s.p.
2 p
3 s.p.
4 s.p.

tutti pizz. ff

127 128 129 130

pizz. tom ar pf

131

(pizz.) ff (pizz.) ff

132 133 = ca 56 arco 1 ff

134 (v. etc.) tutta forza

135 δ = ca 150 s.p. pp

dim.

136

137 Presto d.d. = ca 92 2 4 3 3 2 3 vcl

perdendo

PWM 7264 / Cb.

10 (138)

2

1

2

5 soli 3

4

5

pp

pp

pp

pp

pp

1

2

5 soli 3

4

5

3

2

(139)

3 3 5 2 3 2 3 vc

poco f

5 3 5 div v

poco f

ff p

fff

Jan Křtitel Vaňhal

Konzert D-Dur

für Kontrabaß und Orchester

Concerto D major
for double bass and orchestra

Bearbeitet und herausgegeben von
Arranged and edited by
Klaus Trumpf

Kontrabaß
double bass



Friedrich Hofmeister Musikverlag
Leipzig

Kontrabaß

Konzert D-Dur

für Kontrabaß und Orchester

Stimmung:



Jan Křtitel Vaňhal (1739-1813)

Einrichtung: Klaus Trumpp

Allegro moderato

20

***f***

25

29

1) *8va*

33

36

1) *8va*

39

1)

42

p dolce

1) vgl. Faksimile

47 ¹⁾

> p

52

f

55

f

65

68

p cresc. f

72

mf

76

f

79

p cresc.

82

f] 5

89

94

99

103

108

111

114

118

122

125

¹⁾ ♩ - ♩ ad lib.

Kadenz¹⁾

The sheet music consists of ten staves of musical notation for bassoon. The first staff begins with a bass clef and a common time signature. The second staff starts with a treble clef. The third staff returns to a bass clef. The fourth staff starts with a treble clef. The fifth staff returns to a bass clef. The sixth staff starts with a treble clef. The seventh staff returns to a bass clef. The eighth staff starts with a treble clef. The ninth staff returns to a bass clef. The tenth staff ends with a bass clef.

Dynamic markings include *f*, *fz*, *ten.*, and *dolce*. Performance instructions include slurs, grace notes, and a tempo marking of (130).

¹⁾ Kadenz von Johann Matthias Sperger, vgl. Faksimile

Adagio

14 *p* >> >> >>

14

25 *p* << *f*

30 *cresc.*

35 ^{1) 8va} *p* *f* *tr*

38 *mf* *cresc.*

44 *p* *f* *p*

49 << *f* >>

54 *pp* *cresc.* *f*

¹⁾ vgl. Faksimile

The image shows a page of sheet music for piano, consisting of eight staves of musical notation. The music is in common time and uses a treble clef for the top two staves, a bass clef for the bottom two staves, and a soprano clef for the middle two staves. The key signature is one sharp. Various dynamics are indicated throughout the piece, including *p* (piano), *f* (forte), *tr* (trill), and *mf* (mezzo-forte). The music includes complex patterns of eighth and sixteenth notes, as well as sustained notes and rests. The page number 8 is located in the top right corner of the first staff.

Kadenz¹⁾

²⁾

a tempo

(107) 2

FINALE

Allegro **19**

f

26

34

41

p

¹⁾ s. Fußnote S.5

²⁾ vgl. Faksimile

49

55

61

67

74

80

86

91

97

103

¹⁾ vgl. Faksimile

The image shows ten staves of musical notation for cello and piano. The staves are arranged in two columns. The left column contains staves 122, 129, 136, 141, and 152. The right column contains staves 146, 165, 172, 187, and 193. Each staff begins with a dynamic instruction: 'f' at the start of staves 122, 129, 146, 165, 172, and 193; 'p' at the start of staves 136, 141, 152, and 187; and 'p dolce' at the start of staff 165. The music consists of various rhythmic patterns and note heads, with some staves featuring multiple clefs (Bass Clef, Treble Clef) and different key signatures.

193

193

200

207

214

221

227

232

237

242

247

251

Kadenz¹⁾

1) s. Fußnote S.5
2) vgl. Faksimile

Jan Křtitel Vaňhal

Konzert D-Dur

für Kontrabaß und Orchester

Concerto D major

for double bass and orchestra

Bearbeitet und herausgegeben von

Arranged and edited by

Klaus Trumpf

Solostimme (Faksimile)
Solo part (facsimile)



Friedrich Hofmeister Musikverlag

Leipzig

Contra Da Bo.

Lento moderato. Canti.

A handwritten musical score for 'Contra Da Bo.' featuring two staves of music. The first staff is for the 'Canti' (soprano) and the second staff is for the 'Basso' (bass). The music consists of measures with various note heads and stems, some with vertical lines through them. The bass staff includes lyrics in a non-Latin script, likely Hebrew, written below the notes. Measure 1 starts with a single note in each staff. Measures 2-4 show more complex patterns with multiple notes per measure. Measures 5-7 continue the rhythmic patterns. Measures 8-10 show further variations, with measure 9 containing a melodic line in the soprano staff. Measures 11-13 conclude the section. Measure 14 begins a new section with a dynamic instruction 'Poco.' and a tempo marking 'Poco.'. Measures 15-17 show a continuation of the rhythmic patterns. Measures 18-20 conclude the piece. The score is written on five-line staves with a common time signature.

A handwritten musical score for 'Contra Da Bo.' featuring two staves of music. The first staff is for the 'Canti' (soprano) and the second staff is for the 'Basso' (bass). The music consists of measures with various note heads and stems, some with vertical lines through them. The bass staff includes lyrics in a non-Latin script, likely Hebrew, written below the notes. Measure 1 starts with a single note in each staff. Measures 2-4 show more complex patterns with multiple notes per measure. Measures 5-7 continue the rhythmic patterns. Measures 8-10 show further variations, with measure 9 containing a melodic line in the soprano staff. Measures 11-13 conclude the section. Measure 14 begins a new section with a dynamic instruction 'Poco.' and a tempo marking 'Poco.'. Measures 15-17 show a continuation of the rhythmic patterns. Measures 18-20 conclude the piece. The score is written on five-line staves with a common time signature.

Siege Odequio.

7

A handwritten musical score for Siege Odequio, page 7. The score consists of two systems of music, each with four staves. The top system starts with a treble clef, a common time signature, and a key signature of one sharp. The bottom system starts with a bass clef, a common time signature, and a key signature of one sharp. Both systems feature dense, rhythmic patterns of eighth and sixteenth notes, with various rests and dynamic markings like 'f' (fortissimo) and 'ff' (fortississimo). The notation is written in black ink on white paper.

A handwritten musical score for Siege Odequio, page 6. The score consists of two systems of music, each with four staves. The top system starts with a treble clef, a common time signature, and a key signature of one sharp. The bottom system starts with a bass clef, a common time signature, and a key signature of one sharp. Both systems feature dense, rhythmic patterns of eighth and sixteenth notes, with various rests and dynamic markings like 'f' (fortissimo) and 'ff' (fortississimo). The notation is written in black ink on white paper.

6

Suave.

Chaque.

A handwritten musical score for two voices. The score consists of eight staves of music. The first staff begins with a forte dynamic (F) and a tempo marking of 120. The vocal parts are labeled "Voz 1" and "Voz 2". The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measures 1 through 4 are shown, followed by a repeat sign with a "2" above it, indicating a return to the beginning of the section. Measures 5 through 8 are then presented. The vocal parts are separated by a vertical bar line, and the music concludes with a final measure ending on a forte dynamic.

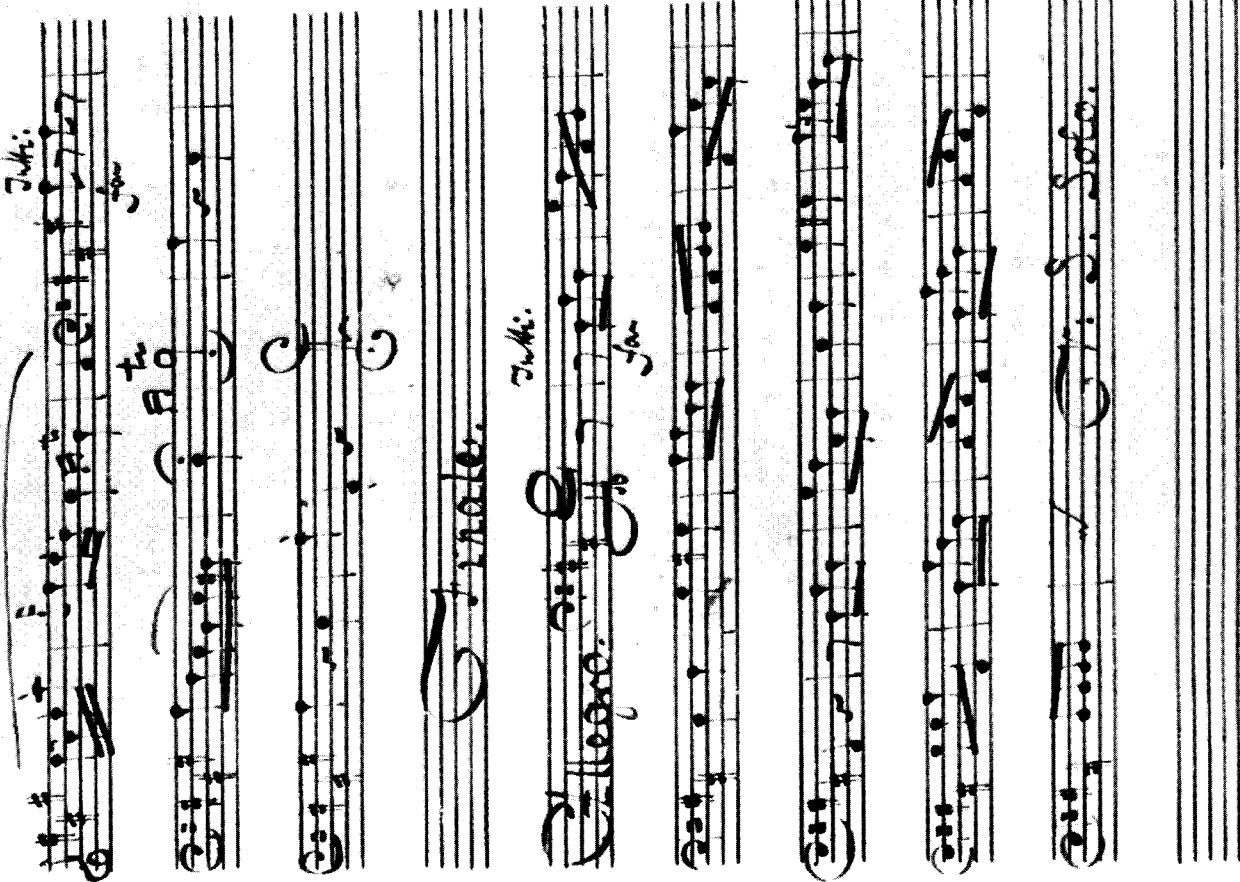
9

8

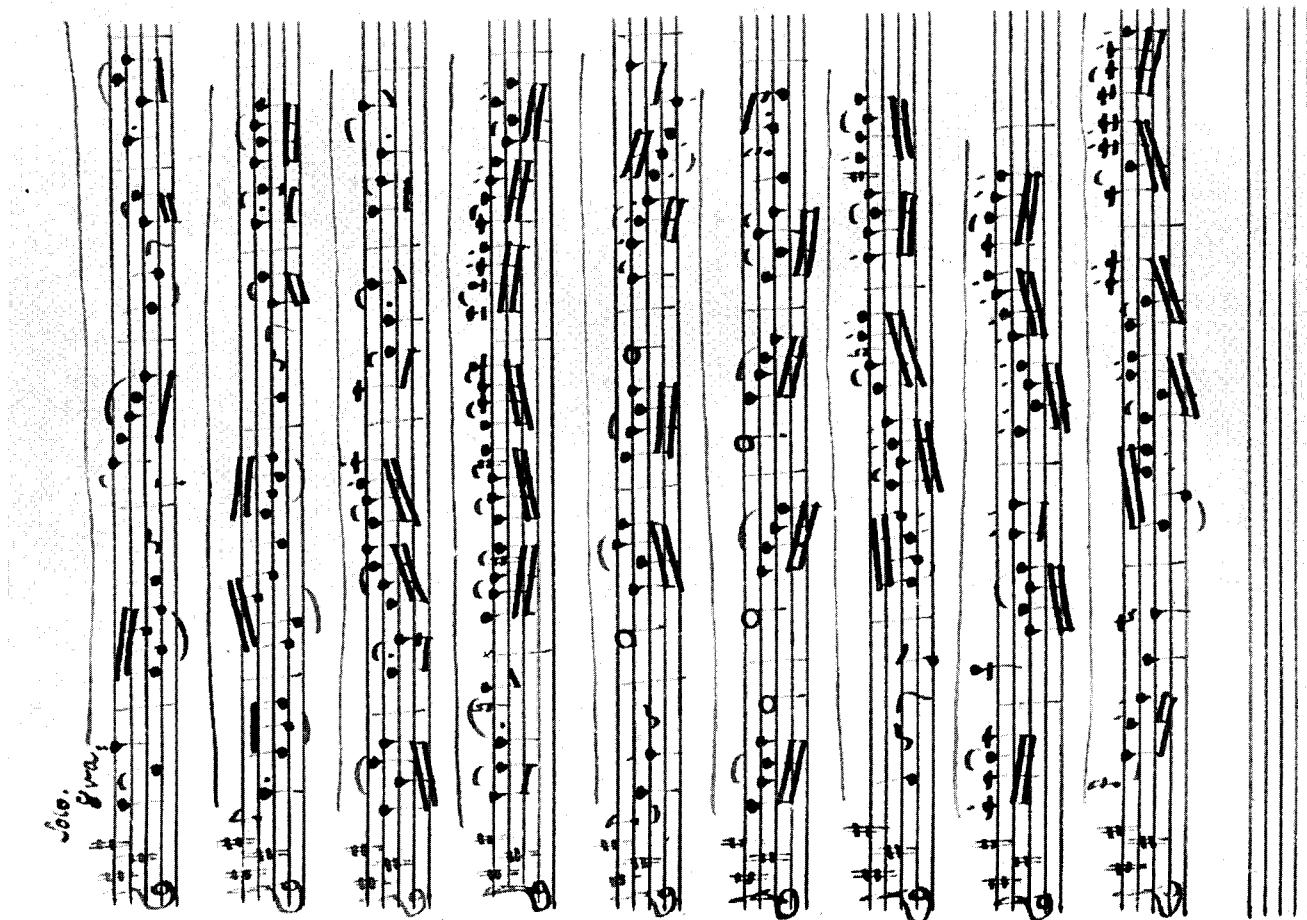
Chaque.

A handwritten musical score for two voices, continuing from page 7. The score consists of eight staves of music. The vocal parts are labeled "Voz 1" and "Voz 2". The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measures 1 through 4 are shown, followed by a repeat sign with a "2" above it, indicating a return to the beginning of the section. Measures 5 through 8 are then presented. The vocal parts are separated by a vertical bar line, and the music concludes with a final measure ending on a forte dynamic.

Tutti.



Solo.



13

Ho. 9

Poco. diva

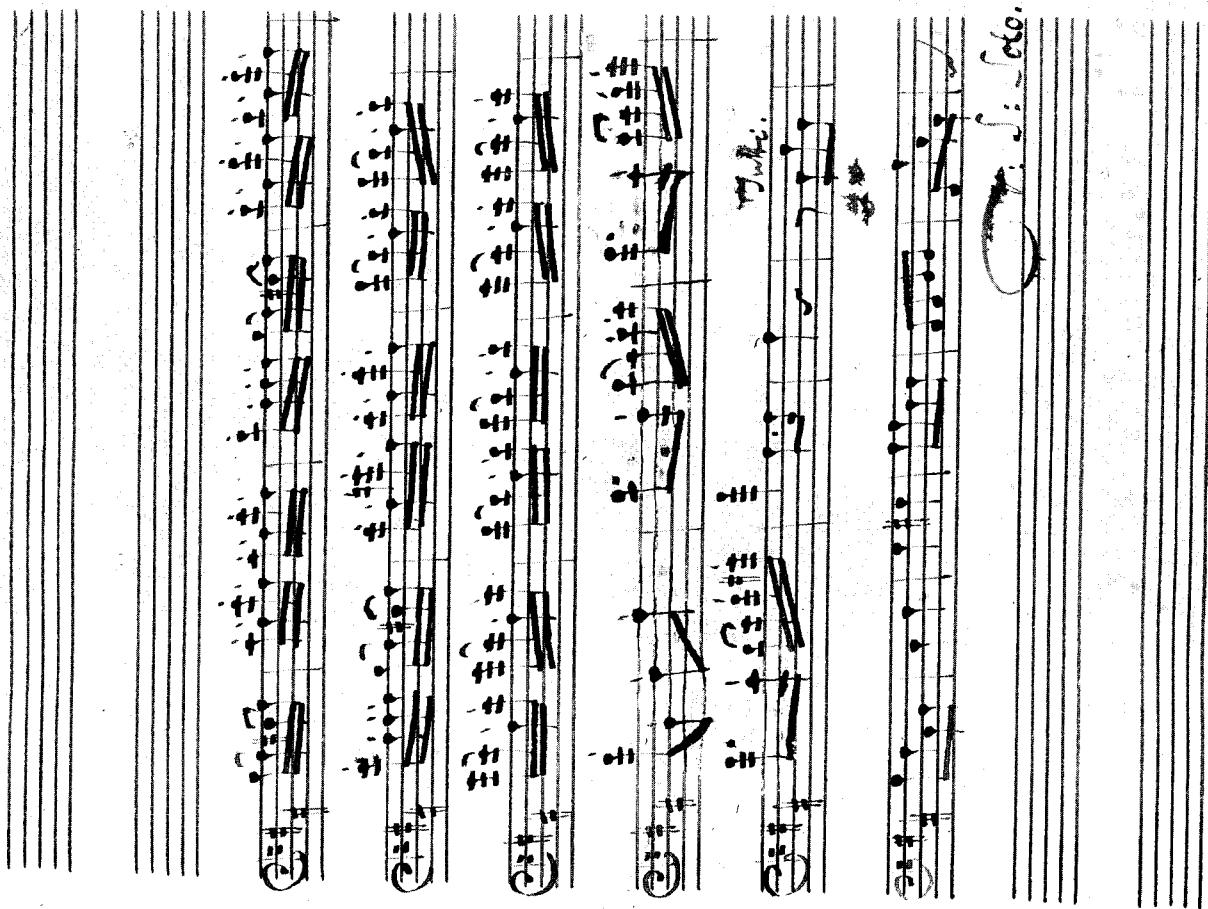
Poco. diva

12

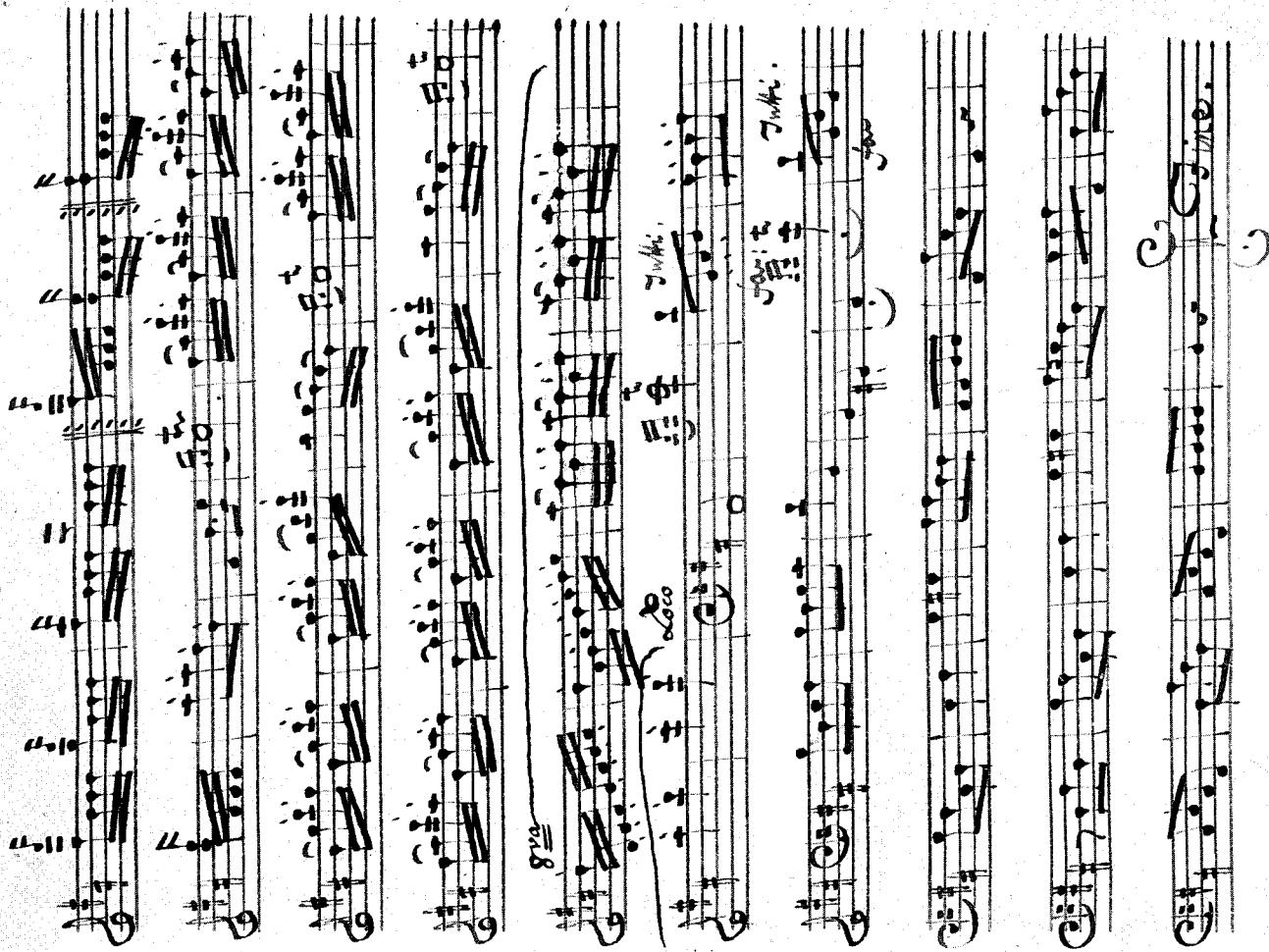
Ho. 9

Poco. diva

Poco. diva



A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of eight staves of music. The vocal parts are in common time, with the soprano in G clef and the alto in C clef. The piano part is in common time, with a bass clef. The music includes various note heads, stems, and rests. Measure numbers 9 through 16 are present above the staves. A circled section of the score is labeled "Solo." and "S. Solo." There are also some handwritten markings like "74" and "75" on the right side.



16

A handwritten musical score for two staves. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. Both staves have a key signature of one sharp (F#). The music consists of six measures. Measure 1 starts with a half note. Measures 2 and 3 show eighth-note patterns with grace notes. Measure 4 begins with a half note. Measure 5 contains a measure repeat sign. Measure 6 ends with a half note. The score includes dynamic markings like forte, piano, and sforzando, as well as performance instructions such as "legg." and "riten.".

17

Mit Dank für ihre Geduld,
widme ich diese Ausgabe meiner Frau

*With thanks for her patience
I dedicate this edition to my wife*

Die Veröffentlichung erfolgt mit freundlicher Genehmigung der
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unveränderter Nachdruck 2006
unrevised reprint 2006

© 1996 by Friedrich Hofmeister Musikverlag, Leipzig
Notensatz: Andrea Näther, Leipzig
Druck: Pirol, Minden
FH 2252

Vorwort · Preface

Jan Křtitel (Johann Baptist) Vaňhal wurde am 12. 5. 1739 in Neu-Nechanitz (Böhmen) geboren. Hier erhielt er seinen ersten Musikunterricht, und schon mit 18 Jahren war er in seiner Heimat als Organist und bald darauf auch als Chordirektor tätig. 1761 führte ihn die Gräfin Schaffgotsch in Wien ein, wo er seine Studien bei dem gleichaltrigen Carl Ditters von Dittersdorf fortsetzte, aber bald auch selbst hohes Ansehen genoß: Nicht nur als freischaffender Komponist war er erfolgreich, sondern auch als Musiklehrer erfreute er sich vor allem in Adelskreisen großer Beliebtheit. 1769 unternahm er mit Unterstützung seines Gönners, Baron Riesch, eine zweijährige Studienreise nach Italien. Gesundheitliche Gründe zwangen ihn im Anschluß daran zu einer längeren schöpferischen Pause, die er in Ungarn auf den Gütern des Grafen Erdödy verbrachte. Hier kam es übrigens eventuell schon zu einer ersten Begegnung mit J. M. Sperger, für den er später vermutlich sein Kontrabasskonzert komponierte. 1780 kehrte Vaňhal nach Wien zurück und lebte dort hochgeachtet und in sehr guten Verhältnissen bis zu seinem Tode am 20. August 1815.

Die Wertschätzung Vaňhals im Urteil seiner Zeitgenossen galt nicht nur seinem Wirken als Musiker – als Komponist, Instrumentalist und Lehrer –, auch als Mensch und Persönlichkeit erfreute er sich einhelliger Sympathie. Er pflegte Kontakte zu allen großen Musikern seiner Zeit: So konzertierte er bei Koželuch und spielte mit Haydn, Mozart und Dittersdorf im Streichquartett. Sowohl Haydn wie auch Mozart führten seine Sinfonien auf, die in Abschriften und Drucken in ganz Europa bekannt waren, denn, so heißt es bei Christian Friedrich Daniel Schubart: „da er solide Harmonie und liebliche Melodie mit so vieler Klugheit und Einsicht zu vermischen wußte, so ist's kein Wunder, daß er von Deutschen und Welschen gleich günstig aufgenommen wurde.“*) Vaňhals umfangreiches Schaffen weist 100 Sinfonien, zahlreiche Kammermusikwerke, Konzerte für verschiedene Soloinstrumente, nicht wenig Kirchenmusik, 2 Opern und Vokalmusik auf.

Das vorliegende Kontrabasskonzert entstand vermutlich in den Jahren 1786–89; Vaňhal hat es – wie schon oben angedeutet – wahrscheinlich für Johann Matthias Sperger (1750–1812) geschrieben, der zu dieser Zeit ebenfalls in Wien ansässig war. Die einzige überlieferte Quelle, eine zeitgenössische Abschrift, fand sich im Nachlaß Spergers, und die erhaltenen Kadenzan stammen von seiner Hand – ein weiteres Indiz für die Annahme, daß ihm das Konzert dediziert war.

Das Werk weist den typischen Duktus des Kontrabass-Konzerts der Wiener Klassik auf, d. h. es wurde für das terz-quart-gestimmte Instrument mit den leeren Saiten A-d-fis-a komponiert. Für alle spieltechnischen Abläufe der Solostimme – die virtuosen Passagen, Doppelgriffe, Arpeggien und Flageoletts – bietet diese (D-Dur-) Dreiklangstimmung (heute als „Wiener Stimmung“ bezeichnet) die günstigsten Voraussetzungen, und es erklärt sich daraus die Vorliebe der Wiener Kontrabass-Komponisten für die Tonart D-Dur oder aber auch für Es-Dur (die Originaltonart des Konzerts von Vaňhal), was dank der zu jener Zeit oft praktizierten Halbtontcordatur erklang, ohne daß der Kontrabassist auf die instrumentengerechte D-Dur-Grifftechnik verzichten mußte.

Um dem Original heute so nah wie möglich zu kommen und seine spieltechnische Struktur weitestgehend zu erhalten, ist es geraten, daß der Kontrabassist, der auf dem modernen quartgestimmten Solo-Instrument mit den leeren Saiten Fis-H-e-a- spielt, seine Stimme in C-Dur liest und musiziert, so daß D-Dur erklingt. Vorliegende Ausgabe trägt dem Rechnung. Für den an der historischen Spielpraxis Interessierten liegt zum Vergleich das Faksimile der Solostimme in der zeitgenössischen Handschrift bei. Die Notierung erfolgte im Baß-(Klang 1 Oktave tiefer) und Violinschlüssel (Klang 2 Oktaven tiefer).

Die Neuausgabe des Konzerts basiert auf der Handschrift, die in Schwerin, in der Musikaliensammlung der Landesbibliothek

Jan Křtitel (Johann Baptist) Vaňhal was born on May 12th 1739 in Neu-Nechanitz (Bohemia). Receiving here his first musical training, by the age of 18 he was active in his native country as organist and later choirmaster. A Countess Schaffgotsch introduced him in 1761 to Vienna, where he continued his studies with his exact contemporary Carl Ditters von Dittersdorf, soon making a reputation for himself. Both as free-lance composer and as teacher he became popular, especially amongst the nobility. With the support of his patron Baron Riesch, he undertook in 1769 a two year study trip to Italy. After this he was forced for reasons of health to take a break from composition, which he spent in Hungary on the estate of Count Erdödy. It was here that he probably first met J. M. Sperger, for whom he may later have written his concerto for double bass. Vaňhal returned to Vienna in 1780, where he lived well respected and in easy circumstances until his death on August 20th 1815.

Vaňhal was highly regarded by his contemporaries not only for his activities as musician – as composer, performer and teacher – but widely esteemed also as man and artist. He was in touch with all the leading musicians of his time, performing in public with Koželuch and playing string quartets with Haydn, Mozart and Dittersdorf. Both Haydn and Mozart performed his symphonies, which circulated in print and in copy throughout Europe. C. F. D. Schubart wrote that „as he was able to combine solid harmony and beautiful melody with such skill and insight, it was no wonder that he was well received both in Germany and abroad.“*)

Vaňhal's prolific output includes 100 symphonies, concertos, much church music, two operas, vocal works and a quantity of chambermusic.

The present concerto for double bass was probably written between 1786 and 1789; as noted above, Vaňhal probably wrote it for Johann Matthias Sperger (1750–1812), who was also living in Vienna at this time. The sole surviving source is a contemporary copy in manuscript found in Sperger's estate: the cadenzas are in the latter's handwriting – a further indication that the concerto was written for him.

The work shows the typical features of Viennese classical style, that is, written for an instrument tuned in thirds and fourths (A-d-fsharp-a). For all the solo passage work – technical passages, double-stops, arpeggios and harmonics – this tuning to a D major chord (known today as „Viennese tuning“) offers the best solution. It also explains why the Viennese school of composers for double bass preferred the key of D major – or indeed E flat major (the original key of Vaňhal's concerto) which, thanks to the semitone *scordatura* commonly in use at that time, did not require the player to forgo his characteristic D major technique.

In order to get as close as we can to the original today and retain as far as possible its technical basis, it is advisable for the bass-player using a solo instrument tuned in fourths (F sharp-B natural-E-A) to read the part in C major, playing it so that it sounds in D major. This the present edition enables him to do. For those interested in historic performance practice, a facsimile is given of the solo part as it appears in the original manuscript. This is notated in bass clef (sounding one octave lower) and in treble clef (sounding two octaves lower).

This new edition of the concerto is derived from the manuscript preserved in the Landesbibliothek Mecklenburg-Vorpommern in

*) *Ideen zu einer Ästhetik der Tonkunst*, Wien 1784/1806

*) *Ideen zu einer Ästhetik der Tonkunst*, Vienna 1784/1806

Mecklenburg-Vorpommern unter der Signatur Mus. 5512 aufbewahrt wird. Der Originaltitel lautet: *Concerto in Eb. / per il / Contrabasso. / 2 Violini. / 2 Oboe / 2 Corni in Dis / Viola / é / Basso Continuo.*

Der Notentext folgt, abgesehen von der Transposition von Es-nach D-Dur, getreu der überlieferten Quelle; notwendige Veränderungen und Ergänzungen sind im Notenbild des Klavierauszugs sowie in der überlegten Solostimme durch Kleinstich bzw. Klammern kenntlich gemacht. Sinnvolle Oktavverdopplungen in der linken Hand wird der erfahrene Klavierbegleiter nach klanglichen Gesichtspunkten ermessen oder aus den gegebenen Hinweisen ersehen.

Ich danke der Landesbibliothek Mecklenburg-Vorpommern für die freundliche Genehmigung zur Veröffentlichung sowie für die Bereitstellung der Vorlagen für die Faksimile-Beilage.

Dezember 1995

Klaus Trumpf

Schwerin (Mus. 5512). The original title reads: *Concerto in Eb. / per il / Contrabasso. / 2 Violini. / 2 Oboe / 2 Corni in Dis / Viola / é / Basso Continuo.*

Apart from the transposition (from E flat to D major) the musical text follows faithfully the source: anything it was found necessary to alter or add is shown in small print or in brackets in the piano score and in the solo part above. The experienced pianist may wish at his discretion to double some octaves in the left hand.

I wish to thank the Landesbibliothek Mecklenburg-Vorpommern for their kind permission for this publication and for having supplied the materials for the facsimile.

Dezember 1995

Klaus Trumpf
(Translation: William Waterhouse)

The image shows a handwritten musical score for a concerto. At the top left, there is a stamp from the 'Landesbibliothek Mecklenburg-Vorpommern'. The score is numbered '24 5512'. The first movement is titled 'Fermata' and includes a dynamic marking 'pianissimo'. The second movement is titled 'Adagio' and includes a dynamic marking 'poco animato'. The third movement is titled 'Finale'. The score consists of several staves, each with different clefs and time signatures. There are numerous handwritten markings throughout, including slurs, grace notes, and dynamic changes like 'fortissimo' and 'pianissimo'. Some markings are written in small print or in brackets. The handwriting is in black ink on white paper.

Konzert D-Dur für Kontrabaß und Orchester

Ausgabe für Kontrabaß und Klavier

Jan Křtitel Vaňhal (1739-1813)

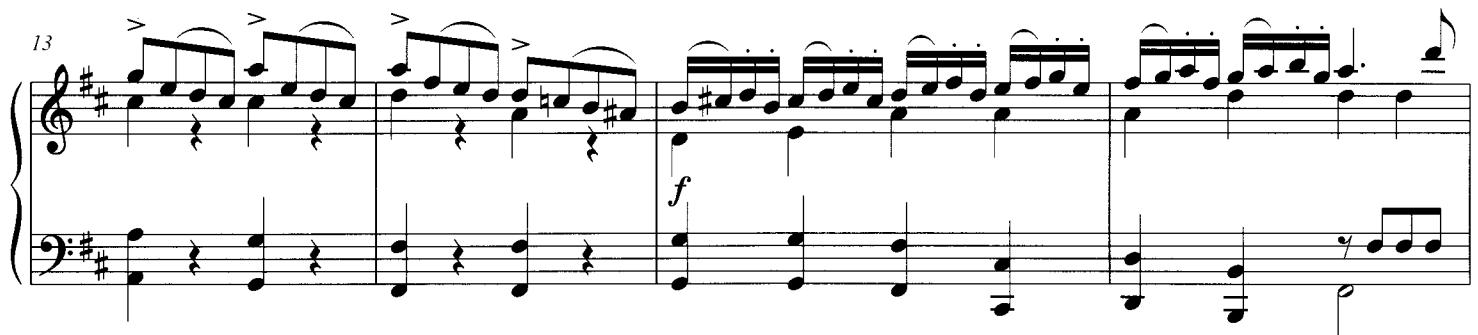
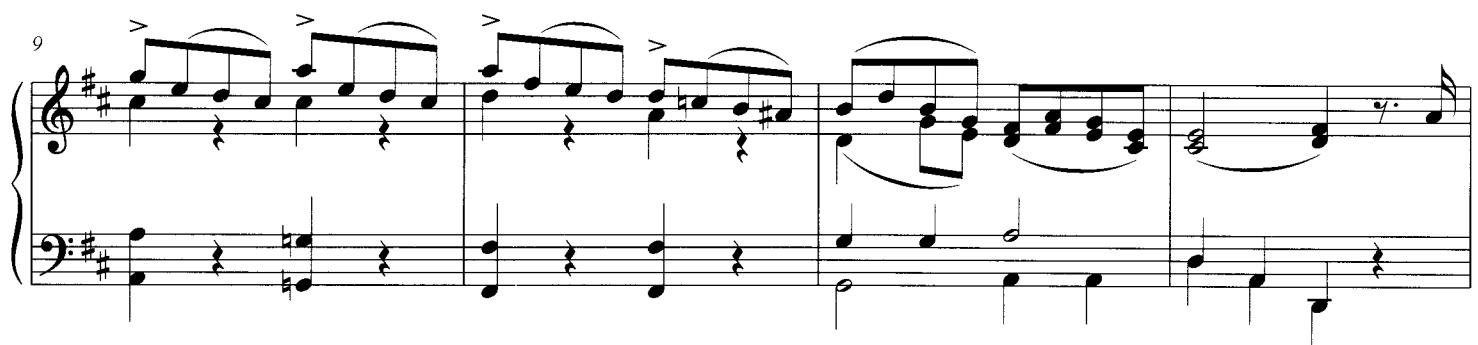
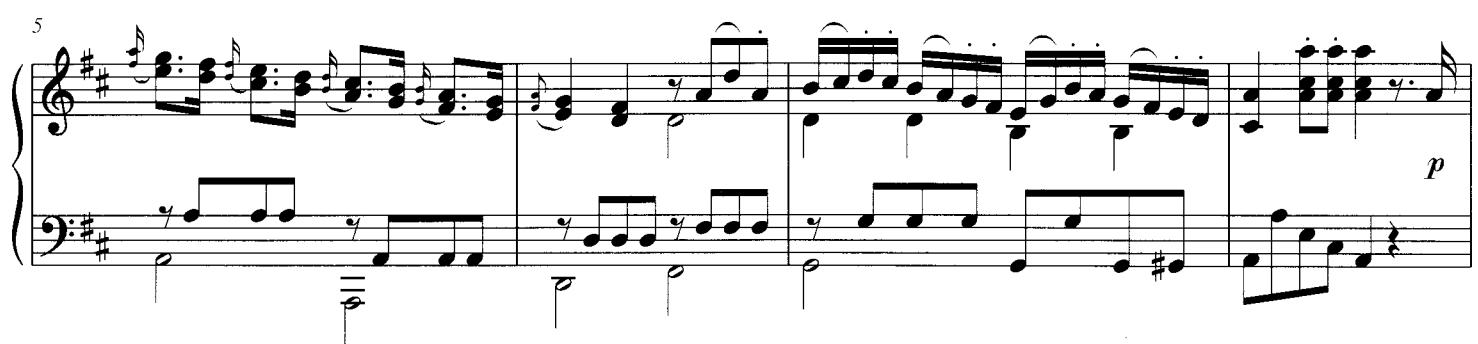
Klavierauszug: Klaus Trumpp

Allegro moderato

Kontrabaß



Klavier



21

25

29

33

1) 8.....
 (-----)
 (-----) (f)
 (----) (p)

2) ad. lib.
 (col 8va basso ----->)

1) 8.....
 (f)

(f)

¹⁾ vgl. Faksimile

2) vgl. auch Vorwort

37 8.....

tr
(p)

1)

41

(—)(f)
(p) dolce

p

46

1)
(f)
(—)

(f)
(—)

51

(p)
(—)(f)
(p)
(—)(f)

55

Three staves of musical notation. The top staff uses a bass clef, the middle staff a treble clef, and the bottom staff a bass clef. All staves have a key signature of one sharp. The top staff features a dynamic marking 'f' and a sixteenth-note pattern. The middle staff consists of eighth-note chords. The bottom staff features a sixteenth-note pattern.

60

Three staves of musical notation. The top staff uses a bass clef, the middle staff a treble clef, and the bottom staff a bass clef. All staves have a key signature of one sharp. The top staff features a dynamic marking '(f)' and a sixteenth-note pattern. The middle staff consists of eighth-note chords. The bottom staff features a sixteenth-note pattern.

65

Three staves of musical notation. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. All staves have a key signature of one sharp. The top staff features a dynamic marking '(p)' and a sixteenth-note pattern. The middle staff consists of eighth-note chords. The bottom staff features a sixteenth-note pattern.

69

Three staves of musical notation. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. All staves have a key signature of one sharp. The top staff features dynamics '(cresc.)', '(f)', and '(mf)'. The middle staff features dynamics '(cresc.)', '(f)', and '(p)'. The bottom staff features a dynamic marking '(p)'.

73

77

(f)

(p)

(mf)

(p)

ad lib.
col 8va basso ----->

81

(cresc.)

(f)

(cresc.)

(f)

86

(f)

(p)

(p)

(p)

90

(—) (p)

p (p)

94

(cresc.) (—) (p)

(cresc.) (—) (p)

99

(f) (p)

(f) (p)

103

(—) (f) (p)

(—) (mf) (—) (p)

ad lib.
col 8va basso ----->

108

(f) (p)

(f) (p)

112

(f) (p) (cresc.) tr \oplus

(f) (p) (cresc.)

117

(f) tr

(f)

121

(p) tr \oplus ¹⁾ (f)

(p) (f)

¹⁾ \oplus - \ominus ad lib.

125

Kadenz¹⁾
ad lib.

129

133

Adagio

¹⁾ Kadenz von J.M. Sperger siehe Solostimme

6

11

1) *p* (—)

16

(—) (—) (—)

ad lib.
col 8va basso ----->

21

(—) (—)

(—)

26

(—) (p)

(—) (f)

(—)

(—)

31

(p) (cresc.)

(—) (p)

(—)

36

(p) (—) (f) (tr) (mf)

f

41

(cresc.)

(—) (p)

p

46

(—) (f) (p)

(—) (f) (—) (p)

8.....

51

(—) (f) (—) (pp) (cresc.)

(mf) (pp) (cresc.)

56

(f) (—) (pp) (—)

(f) (—) (p)

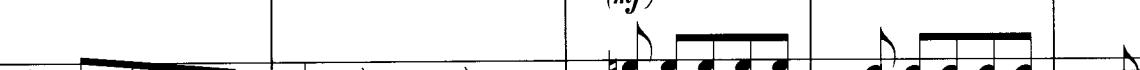
61

(f) (—)

(mf) f

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). Measure 66 begins with a forte dynamic. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 67 continues this pattern, with the right hand's eighth-note chords becoming more prominent. The score includes measure numbers 66 and 67.

Musical score for piano, page 75, measures 1-4. The score consists of three staves. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. The key signature is two sharps. Measure 1 starts with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. Measure 2 starts with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. Measure 3 starts with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. Measure 4 starts with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note.



85

(p) (—) (f)

(p) (—) (mf)

89

(p) (—) (p)

(p)

93

(p) (—) (p) (p) (—)

98

(—) (f) (—) (p) (—)

(mf) (—) (p)

102

Kadenz¹⁾
ad lib. a tempo

106

FINALE

Allegro

9

¹⁾ s. Fußnote S. 12

17

(f)

ad lib.
col 8va basso ----->

25

(f)

33

(f)

40

(f)

46

53

60

67

ad lib.
col 8va basso ----->

¹⁾ vgl. Faksimile

74

82

ad lib.
col 8va basso ----->

89

96

¹⁾ vgl. Faksimile

103

tr

III

118

(f)

ad lib.
col 8va basso----->

127

136

143

(p)

150

) (f)

159

(f)

ad lib.
col 8va basso ----->

168

() (**p** dolce)

() (**p**)

non
col 8va basso --->

176

(**f**)

(**f**)

ad lib.
col 8va basso----->

185

(**p**)

()

ad lib.
col 8va basso----->

194

(**f**)

tr

() (**mf** dolce)

(**f**)

tr

() (**mf**)

¹⁾ vgl. Faksimile

Musical score for piano, page 202, measures 1-2. The score consists of three staves. The top staff is treble clef, key signature of one sharp, and time signature of common time. It features eighth-note patterns with slurs and dynamic markings: a trill over two measures, a dynamic (p) over the second measure, and a dynamic (p) over the third measure. The middle staff is also treble clef and continues the eighth-note pattern. The bottom staff is bass clef and provides harmonic support with sustained notes and eighth-note patterns.

211

(*f*)

(*f*)

ad lib.

col 8va basso ----->

Musical score for piano, page 10, measures 219-220. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 219 starts with a quarter note, followed by eighth-note pairs, a trill, a sixteenth-note pattern, and a dynamic (p). Measure 220 begins with a sixteenth-note pattern, followed by eighth notes, a dynamic (cresc.), and a sixteenth-note pattern. The bass staff provides harmonic support with sustained chords.

Musical score for piano, page 10, measures 226-227. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 226 starts with eighth-note patterns in the treble and bass staves. Measure 227 begins with eighth-note chords in the bass staves, followed by sixteenth-note patterns in the treble staff.

26

233



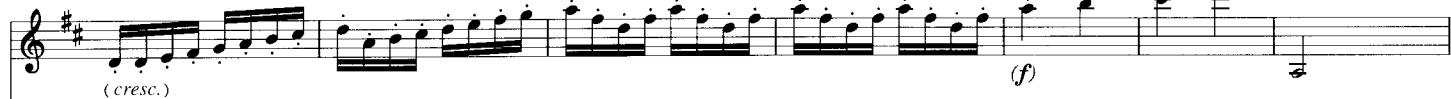
Musical score page 26, measures 234-240. Treble clef, key signature of two sharps. The first staff shows a repeating eighth-note pattern. The second staff shows a repeating eighth-note pattern.

240



Musical score page 26, measures 241-247. Treble clef, key signature of two sharps. The first staff shows a repeating eighth-note pattern. The second staff shows a repeating eighth-note pattern.

247



Musical score page 26, measures 248-254. Treble clef, key signature of two sharps. The first staff shows a repeating eighth-note pattern. The second staff shows a repeating eighth-note pattern.

254



Musical score page 27, measures 255-261. Treble clef, key signature of two sharps. The first staff shows a repeating eighth-note pattern. The second staff shows a repeating eighth-note pattern.

Kadenz ¹⁾

ad lib.

267 a tempo

267

tr a tempo

f

268

275

¹⁾ s. Fußnote S. 12