

Musanko

Musik anonymer KomponistInnen

Konzert

c-Moll

für Oboe,
2 Violinen und Basso continuo

(S-Skma FdO-R)

Partitur und Stimmen

Edition Musanko

Edition MusanKo – Musik anonymer KomponistInnen

Ziel dieser Edition ist es, das in frei zugänglichen Quellen vorliegende, historische Notenmaterial anonymer KomponistInnen in eine für heutige MusikerInnen leichter lesbare Form zu überführen. Dazu werden z. B.

- Einzelstimmen spartiert,
- offensichtliche Fehler stillschweigend korrigiert,
- ausschließlich moderne Notenschlüssel verwendet,
- Artikulations- und Verzierungsangaben behutsam aus analogen Stellen übernommen,
- Generalbass-Bezifferungen ergänzt.

Konzert c-Moll für Oboe, 2 Violinen und Basso continuo

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gesetzt mit Lilypond/Frescobaldi,

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Quelle

S-Skma FdO-R (aus der Musik- und Theaterbibliothek Stockholm)

Bibliographischer Nachweis: <https://opac.rism.info/search?id=190011119>

Satzbezeichnungen

Allegro / Adagio / Presto

Anmerkungen

Das vorliegende Konzert ist ohne Viola-Stimme überliefert. Während dies nach Ansicht des Herausgebers die Qualität der Komposition im ersten und dritten Satz nicht beeinflusst, wirkt die zweite Violinstimme im zweiten Satz jedoch auffällig unbeholfen. Dies könnte, zusammen mit einigen satztechnischen Fehlern wie Quintparallelen, ein Hinweis darauf sein, dass in der Quelle eine reduzierte Fassung eines Konzertes mit ursprünglich vollständigem Streicherapparat überliefert ist. Wie in den Vorbemerkungen erwähnt, wurden offensichtliche Fehler stillschweigend korrigiert. Folgende Auflistung erläutert die Stellen, an denen gravierende Eingriffe in den Notentext erforderlich waren:

Satz 2 *Adagio*

Stimme	Takt	
Violine 2	4/2	original a', geändert in c'', da sonst Oktavparallelen zur 1. Violine entstehen würden
Violine 2	10/3	original b, geändert in es', da sonst verdeckte Quintparallelen zur 1. Violine entstehen würden; außerdem wäre die Unterschreitung der Stimme der 1. Violine harmonisch nicht sinnvoll, denn die Wirkung des Quartvorhaltes in der Oboenstimme würde verloren gehen
Violine 2	11/2+	original f', geändert in g', da sonst Quintparallelen zur 1. Violine entstehen würden
Violine 2	11/3+	Melodieführung wurde wegen der Sequenz in der Oboe an Takt 12/3+ angepasst
Violine 2	13/2+	original g', geändert in es', da sonst Quintparallelen zur 1. Violine entstehen würden
Violine 2	13/3	original c', geändert in c'', um die Unterschreitung der 1. Violine und somit eine unmotivierete Quartsextakkord-Wirkung zu vermeiden
Violine 2	13/4+	Melodieführung wurde an die Parallelstelle Takt 17/2+ angepasst
Violine 2	16/4+	original b', geändert in es', denn der Sekundabstand zur Oboe ergäbe harmonisch keinen Sinn
Violine 1	18/1	Melodieführung wurde an die Parallelstelle 14/3 im Bass angepasst
Violine 2	18/4+	original c'', geändert in a', analog zu Takt 15/2+
Violine 2	20/3	original b, geändert in es', um die Unterschreitung der 1. Violine und somit eine unmotivierete Quartsextakkord-Wirkung zu vermeiden

Satz 3 *Presto*

Stimme	Takt	
Violine 2	74/3	original a'', geändert in es'' analog zur Melodieführung in Takt 70/3
Violine 2	92/3	original a', geändert in b' wegen des harmonischen Wechsels von g-Moll nach D-Dur

Kontakt

Anregungen, Fragen, Kritik und Wünsche bitte jederzeit per Mail an schafha <at> web.de

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Konzert c-Moll

für Oboe, 2 Violinen und B. c.

Anonymus, S-Skma FdO-R

Allegro

Oboe

Violine 1

Violine 2

B. c.

6 6 6 6 6 5 7 6

6

6 6 6 6 6 5

12

17

21

6 6 $\frac{4}{6}$ $\frac{4}{2}$ 6— $\frac{4}{6}$ $\frac{4}{4}$

26

6 $\frac{4}{6}$ 6 $\frac{4}{6}$ 6— 4 $\frac{4}{3}$

32

37

$\frac{4}{4}$

42

47

52

6 7
5 43

6 7
5 43

57

6

6

62

6

68

6 6 6 5/4 3 7 6 6 6

73

6 6 5 6 5

78

6 6/5 7 6 6 b7 b6 6 7/5 3

83

6 6 6 6 6 7

88

Solo

6 6 5 3

94

6 6 7

100

6 5 7 3

105

6 6 7
5 5 5
#3 #3 #3

110

115

120

#5 6 7 #5 6 7 6
#3 #3 #3 #3 #3 #3 #3

125

6 6 6 6 4 5 3

6 6 6 6 6 6

131

6 6

136

6 5 6 7 6 6

5 4 3

141

6 5 6 6 4 5 3

5 4 3 6 7 6 7 3

147

6 7 6 7

152

6 6

156

6 5 7 3

161

p *p*

166

171

176

181

6/5 7/43 6/5 7/43

186

4 6

191

6

196

tr f f 6 6 6 6 5 7 5

202

6 6 6 5 6 5

208

213

217

221

Adagio

7 6 6 6 5 7 6 6 6 4 6 5

6 6 6 5 6 6

4/2 6 6/4 5/3

12

14

7 6 6 6 6 5 7 4 3 6

17

4 4/2 6 6 4 5 3

20

23

Musical score for measures 23-25. The system consists of four staves. The key signature is two flats (B-flat and E-flat). Measure 23 features a trill in the first staff. Measure 24 has a trill in the first staff. Measure 25 contains rests in the first and second staves, and eighth notes in the third and fourth staves.

26

Musical score for measures 26-28. The system consists of four staves. Measure 26 has a trill in the first staff. Measure 27 features a forte (*f*) dynamic and a trill in the first staff. Measure 28 has a forte (*f*) dynamic. Fingerings are indicated below the bass staff: 7 6 6 — 6 5 7 6.

29

Musical score for measures 29-31. The system consists of four staves. Measure 29 has a trill in the first staff. Measure 30 features a piano (*p*) dynamic and a trill in the first staff. Measure 31 has a piano (*p*) dynamic. Fingerings are indicated below the bass staff: 6 6 5 6 6 4 5 6 5.

32

Musical score for measures 32-34. The system consists of four staves. Measure 32 has a forte (*f*) dynamic. Measure 33 has a forte (*f*) dynamic. Measure 34 features a trill in the first staff. Fingerings are indicated below the bass staff: 6 4 6 6 5 3.

Presto

6 4/6 6 4/6 6 6

7 6 6 4/6 6 6

6 6 6 6

6 4/6 7 6 6 4/4 5/3

33

41

f

f

6 6/4 6/5 7/3 6 6 6/4 6/5 7/3

48

p

p

6

55

f

p

p

p

6 6 6 6

64

f *f*

6 6 5 7 4 6 6 6

72

Solo

p *p*

6 5 7 4 6 6 6 6 5 7 4 3 6 6

80

6 6 6 4 3 6

86

92

6 6/4 6 7/5#3 b6 6/4

99

6/5 7/b3 5 6 6 6 6/5 b

107

116

b6 6/4 6/5 7/b3

123

6 46 6 46

131

6 7 6 4 6 46 6

139

6 6 6

146

4 6 46 7 6 6 4 5 6 4 43

Konzert c-Moll

für Oboe, 2 Violinen und B. c.
Oboe

Anonymus, S-Skma FdO-R

Allegro
29

35

40

45

49 **3**

56

60

64 *tr* **22** Solo

92 *tr*

98

104

110



Adagio

Solo

8

11

13

18

21

25

Presto

27

36

44

51

63

82

88  11

105 

114 

121  28

Konzert c-Moll

für Oboe, 2 Violinen und B. c.
Violine 1

Anonymus, S-Skma FdO-R

Allegro

The musical score for Violin 1 is written in treble clef, 2/4 time, and C minor. It consists of 72 measures, divided into 10 systems of 7 measures each. The score includes various dynamics and articulations:

- Measures 1-8: *f* (forte)
- Measures 9-14: *p* (piano) and *f* (forte)
- Measures 15-23: *f* (forte)
- Measures 24-29: *f* (forte)
- Measures 30-37: *p* (piano)
- Measures 38-45: *f* (forte)
- Measures 46-53: *f* (forte)
- Measures 54-60: *p* (piano)
- Measures 61-68: *f* (forte), including a trill (*tr*) in measure 67.
- Measures 69-72: *p* (piano)

76 Musical staff 76-81: Treble clef, key signature of two flats (B-flat, E-flat). Measure 76 starts with a whole rest, followed by a half note G4, then a quarter rest. From measure 77, the music begins with a forte (*f*) dynamic, featuring a series of eighth-note runs and sixteenth-note patterns. Measure 81 ends with a half note G4.

82 Musical staff 82-86: Continuation of the eighth-note and sixteenth-note patterns from the previous staff, maintaining the forte (*f*) dynamic.

87 Musical staff 87-93: Continuation of the patterns, ending with a trill (*tr*) and a piano (*p*) dynamic marking in measure 93.

94 Musical staff 94-100: Continuation of the patterns, featuring a half note G4 in measure 94 and a quarter rest in measure 95.

101 Musical staff 101-107: Continuation of the patterns, featuring a sharp sign (#) in measure 101 and a quarter rest in measure 102.

108 Musical staff 108-115: Continuation of the patterns, ending with a half note G4 in measure 108.

116 Musical staff 116-122: Continuation of the patterns, ending with a forte (*f*) dynamic marking in measure 122.

123 Musical staff 123-131: Continuation of the patterns, ending with a trill (*tr*) and a piano (*p*) dynamic marking in measure 131.

132 Musical staff 132-142: Continuation of the patterns, ending with a forte (*f*) dynamic marking in measure 142.

143 Musical staff 143-148: Continuation of the patterns, ending with a forte (*f*) dynamic marking in measure 143.

149 Musical staff 149-155: Continuation of the patterns, ending with a forte (*f*) dynamic marking in measure 149.

154

159

166

174

182

188

196

204

211

216

220

Adagio

Musical score for Violin 1, Adagio, measures 4-31. The score is written in treble clef, 3/4 time, and C minor. It features various musical notations including slurs, trills (tr), and dynamic markings (p, f). The piece concludes with a double bar line at measure 31.

Measures 4-5: *p*

Measures 7-8: *tr*, *p*

Measures 13-14: *f*

Measures 16-17: *tr*, *p*

Measures 25-26: *f*

Measures 28-29: *p*

Measures 31-32: *f*, *tr*

Presto

Musical score for Violine 1, Presto, measures 1-115. The score is written in treble clef, 3/8 time, and C minor. It features various dynamics and articulations.

Measures 1-11: *p*, *f*, *p*. Includes trills (*tr*) in measures 7 and 8.

Measures 12-19: *f*

Measures 20-28: *p*

Measures 29-38: *pp*

Measures 39-51: *f*, *p*. Includes a second ending bracket (2) in measure 40.

Measures 52-63: *f*, *p*, *p*

Measures 64-73: *f*

Measures 74-83: *p*

Measures 84-94: *f*

Measures 95-104: *p*

Measures 105-115: *f*. Includes a triplet (3) in measure 110.

Musical score for Violine 1, measures 129-146. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music features dynamic markings of *p* (piano) and *f* (forte), and trills (*tr*) over the notes G4 and A4. Measure 129 starts with a piano (*p*) dynamic and includes trills. Measure 130 is marked *f*. Measure 131 is marked *p*. Measure 132 is marked *f*. Measures 133-138 consist of continuous sixteenth-note passages. Measure 139 continues with sixteenth-note passages. Measure 140 has a trill. Measures 141-145 continue with sixteenth-note passages. Measure 146 ends with a fermata and a final double bar line.

Konzert c-Moll

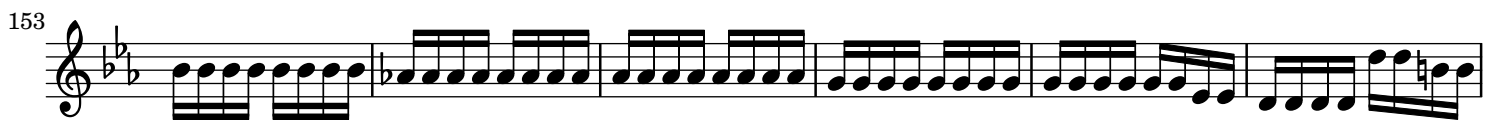
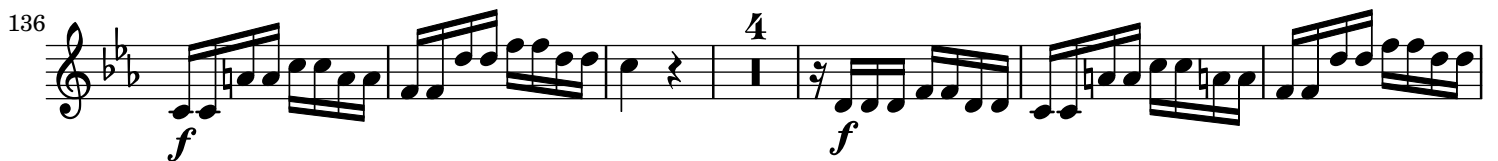
für Oboe, 2 Violinen und B. c.
Violine 2

Anonymus, S-Skma FdO-R

Allegro

Musical score for Violin 2, Concerto in C minor, Allegro. The score consists of ten staves of music in 2/4 time, starting with a key signature of two flats (B-flat and E-flat). The music features various dynamics including forte (*f*), piano (*p*), and accents (*tr*).

Staff 1: *f*
 Staff 9: *p*, *f*
 Staff 18: *p*
 Staff 27: *p*
 Staff 35: *f*
 Staff 44: *f*
 Staff 53: *p*
 Staff 60: *f*
 Staff 69: *p*, *f*
 Staff 78: *p*
 Staff 86: *p*, *tr*



192

201

210

219

Adagio

5

10

14

18

22

26

30

Presto

Musical score for Violin 2, Presto, measures 4-143. The score is written in treble clef, 3/8 time, and C minor. The key signature has two flats (Bb and Eb). The tempo is marked Presto. The score consists of 14 lines of music, with measure numbers 4, 12, 24, 36, 49, 62, 74, 85, 96, 107, 119, 131, and 143 indicated at the beginning of each line. The dynamics range from *pp* (pianissimo) to *f* (forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score ends with a double bar line at measure 143.

Konzert c-Moll

für Oboe, 2 Violinen und B. c.
Basso continuo

Anonymus, S-Skma FdO-R

Allegro

f

6 6 6 6 5 4 3 7 6 6 6 5

9 *p* *f*

6 6

18

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

28 7 *p* 14 *f* *p*

6 4 3 6 7 6 7 6 7 6 7

57 4 *f*

6 6 6 6 6 5 4 3 7

71 *p* *f*

6 6 6 6 6 5 6 5 6 6 7 6 5

80

6 6 7 6 6 7 6 6 6 6 7 6 6 5 3

90 *p* 6

6 6 7 6 6 7 6 5 6 6 7 6 7 6 7 6 5 5 3 3

106 14 *f* *p*

6 7 6 7 6 6 6 6 5 6 6 6 6 6 6

5 3 5 3 5 3 4 3 3 3 3

129 *f*

6 #3 6 6 6

138 *p* *f*

6/5/3 6 6 6/5 6 6/4 5 6/5/3 6/7/3

147

6 7 6/5 6

154

6 6 6/5/3

161 *p* 6 14 *f* *p*

6 14 6/5/3 6/5/3 6

188 4 *f*

6 6 6 6 6/6 6/6 6/5 6/4/3

201 *p* *f*

7/5 6 6 6/5 6 6/5 6

209

6 6/6 6/6 6/6 6 6/6 6/6

218

6 6 6/6 6/4/2 6 6/6 6 6/6 6 6/4/3 6

Adagio

Presto

65 *f*

6 6— 6 7 4 6 6 6 6 6— 6 7 4 6 6 6 6—

77 *p* *f*

6 7 4 3 6 6— 6— 6— 6 6— 6 6— 6 6— 6 6— 6 6—

95 *p*

6 7 6 6 6 7 5 6— 6 6— 6 6 6 6—

106 *f* *p* *f*

6 6 6 7 6 6 6 6— 6 6— 6 6— 6—

133 *p* *f*

6— 7 6 6 6 6— 6— 6— 6—

143

6— 6 6 7 6 6 5 6 4 6