

Nº22 der Sammlung Sondheimer
Werke aus dem 18. Jahrhundert

SINFONIE

in D dur

für Streicher, Flöten und Hörner

VON

G. Chr. Wagenseil

Herausgegeben und mit allen Vortragszeichen
versehen und bearbeitet von

Robert Sondheimer

EDITION BERNOULLI, BERLIN.

GEORG CHRISTOPH WAGENSEIL

(1715–1777)

ist der bedeutendste Wiener Sinfoniker der vorklassischen Zeit und der erste Vollender der neuen sinfonischen Musik in Deutschland. An Stelle farblosen Einerleis und leerer Tutti Klänge entsteht ein kontrastreiches Detail und eine Durchführungstechnik, die dieses Geschehen zusammenzufassen und zu vertiefen imstande ist. Aus zopfmäßiger Enge strebt der Ausdruck zu pathetischer Kraft und romantischem Überschwang. (Vgl. meine Abhandlung „Die formale Entwicklung der vorklassischen Sinfonie“ im „Archiv für Musikwissenschaft“, 1922, Heft 1.) / Da Wagenseil im letzten Jahrzehnt seines Lebens ein schwer leidender Mann war, sein internationaler Ruhm auch schon in den 50er Jahren des 18. Jahrhunderts begründet und sein Einfluß auf Werke jüngerer Sinfoniker aus den 60er Jahren von den Zeitgenossen anerkannt war, dürften seine wichtigsten Leistungen schon vor 1760 erfolgt und die vorliegende Sinfonie mit der Jahreszahl 1755 ungefähr abzugrenzen sein.

Der Herausgeber:

Dr. Robert Sondheimer

Sinfonie in D dur

von
Georg Christoph Wagenseil.

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I.

Allegro. (♩ = ca. 112) *un poco largamente*

4 Flöten. *à 1* *p* *pp* *ff*

4 Hörner in D. *f* *p* *pp* *f*

Violine I. *f* *pp* *f* *pp* *ff*

Violine II. *f* *pp* *f* *pp* *ff*

Viola. *p* *pp* *p* *pp* *f*

Cello und Baß. *f* *pp* *f* *pp* *f*

a tempo *Un poco meno mosso* *à 1* *p*

a tempo *Un poco meno mosso* *à 1* *pp*

à 2 *mf* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *pp*

à 1 *pp* *pp* *pp* *pp* *pp* *pp* *pp*

a tempo *un poco meno mosso a tempo* *à 2* *un poco meno mosso* *Molto meno mosso*

This system contains the first two systems of music. The first system has a piano staff with notes and rests, and a bass staff with notes and rests. Dynamics include *f*, *mp*, *à 2p*, and *p*. The second system continues with piano and bass staves, featuring more complex rhythmic patterns and dynamics like *ff*, *p*, *f*, *mp*, and *pp*. There are also triplets and slurs indicated.

a tempo

This system contains the third and fourth systems of music. The third system has a piano staff with notes and rests, and a bass staff with notes and rests. Dynamics include *p*, *f*, and *ff*. The fourth system continues with piano and bass staves, featuring more complex rhythmic patterns and dynamics like *ff*, *f*, and *pp*. There are also triplets and slurs indicated.

à 1 *à 2*

This system contains the fifth and sixth systems of music. The fifth system has a piano staff with notes and rests, and a bass staff with notes and rests. Dynamics include *p* and *f*. The sixth system continues with piano and bass staves, featuring more complex rhythmic patterns and dynamics like *f*, *p*, and *f*. There are also triplets and slurs indicated.

D

poco rit. un poco meno mosso
à 2 $\frac{3}{8}$

poco a poco accel.

pp

f

pp

p

p

p

p

f pesante

E *Tempo I.*

poco largamente
tr

mf

f

p

molto rit.

a tempo

poco rit.

a tempo

sf

F

un poco largamente
à 2

a tempo
à 2

pp

f

pp

p

pp

f

f

G

à 1 *mf* *mp* *f* *mp* *f*

un poco meno mosso *Molto meno mosso*

H

f *mf* *f* *ff* *f* *ff* *f* *mp espressivo*

tr *f* *mf*

a tempo

f *ff* *f* *ff* *f* *ff* *f*

II.

Andante. (♩ = ca. 60-63)

A

Konzertflügel.
(ad libitum)

Section A consists of four staves of piano accompaniment and a grand staff for concert piano. The piano part features a complex rhythmic pattern with frequent sixteenth-note runs. Dynamics include *f*, *mf*, *p*, and *ff*. The grand staff part is mostly rests, with some chords and melodic fragments appearing in the right hand.

B

rit. a tempo

Section B continues with four staves of piano accompaniment and a grand staff for concert piano. The piano part shows a dynamic range from *f* to *ppp*. The grand staff part includes a melodic line in the right hand with dynamics like *f*, *p*, and *mp*.

C

Section C features four staves of piano accompaniment and a grand staff for concert piano. The piano part has a dynamic range from *sf* to *pp*. The grand staff part includes a melodic line in the right hand with dynamics like *f*, *mp*, and *pp*.

D

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte dynamic (*ff*) and includes various rhythmic patterns and accidentals.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, with dynamics ranging from *f* to *ff*.

Third system of musical notation, showing a grand staff with treble and bass clefs. Dynamics include *ff*, *mp*, *f*, and *pp*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. Dynamics include *ff*, *f*, *mf*, and *mp*.

Fifth system of musical notation, marked with the instruction *un poco ritenuto*. It features a grand staff with treble and bass clefs. Dynamics include *mf*, *f*, *p*, *ff*, *f*, *mp*, and *p*.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. Dynamics include *f*, *ff*, *f*, and *p*. There are also some performance markings at the bottom of the system.

III.

Allegro. (♩ = ca 60)

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

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). The music is marked with dynamics such as *mp*, *mf*, and *p*. There are tempo markings *rit.* and *a tempo*. The first staff has markings *à 1* and *à 2*. The second staff has markings *à 1* and *à 2*. The third staff has markings *mp*, *poco rit.*, *a tempo*, and *mf*.

A
Un poco più mosso

accel. e cresc.

The second system of the musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two sharps. The music is marked with dynamics such as *pp*, *f*, and *pp*. There is a marking *à 1* above the first staff. The first staff has markings *pp* and *à 1*. The second staff has markings *f* and *pp*. The third staff has markings *pp* and *f*.

Tempo primo

rit. *a tempo*

The third system of the musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two sharps. The music is marked with dynamics such as *mf*, *f*, *mp*, and *mf*. There are tempo markings *rit.* and *a tempo*. The first staff has markings *à 2*, *rit.*, *à 1*, *mf*, *à 2*, *mf*, *à 2*, and *p*. The second staff has markings *mf*, *f*, *mp*, *mf*, *mf*, and *p*. The third staff has markings *mf*, *f*, and *f*.

C *un poco meno mosso* *a tempo*

ff *f* *mf* *ff* *f*

un poco meno mosso *rit.* *a 1*

ff *f* *mf* *mp*

D *a tempo*

p *mf* *f* *mf* *f*

Più mosso. (♩ = ca 75)

Un poco ritenuto. (♩ = ca 70)

pp mp mf tr ff p ff

a tempo

f p ff pp mp mf f

Tempo primo.

a tempo un poco più largamente

f à 2 mf f ff mf

a tempo primo principale rit.

a tempo rit.

a tempo molto rit.

a tempo

pp f pp f pp f pp ff

Orchesterwerke
aus dem 18. Jahrhundert

herausgegeben von

DR. ROBERT SONDHEIMER:

- Nr. 1. L. Boccherini, Sinfonie Cdur (1775).
Nr. 5. H. J. Rigel, Sinfonie Ddur (1770).
Nr. 6. Polaci, Sinfonie in D (1745).
Nr. 19. J. Haydn, Einleitung zu
„Die sieben letzten Worte“ (1785).
Nr. 20. Franz Beck, Sinfonie Gmoll } (1760/62).
Nr. 21. „ „ „ „ Esdur }
Nr. 22. G. Chr. Wagenseil, Sinfonie Ddur (1755).

Orchesterwerke
aus dem 19. Jahrhundert:

- Nr. 350. Carl Loewe, Ouverture zu
„Die Zerstörung von Jerusalem“ (1829).

==== Die Sammlung wird fortgesetzt ====