Pag.

Allegro 1

Largo 13

Vivace 18

Notice.

Parts of this work to agree with the original, and including Cembalo, are published in the series Praeclassica No. 51 For conducting, this score should be used.

Duration: 10 min.

Zur Beachtung!

Zu diesem Werk sind urtextgetreue Stimmen einschließlich Cembalo in der Sammlung Praeclassica No. 51 im gleichen Verlage erschienen. Zum Dirigieren ist diese Partitur zu benutzen.

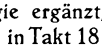
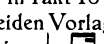
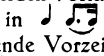
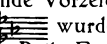
Spieldauer: 10 Min.

G. PH. TELEMANN
Oboenkonzert F-moll

Die vorliegende Ausgabe stützt sich auf folgende Quellen: A. eine Partiturabschrift des Darmstädter Kapellmeisters Joh. Sam. Endler mit der Signatur Mus 1033/19 und dem Titel: „Concerto Del Sign: Telemann a Oboa Conc: Violino I, Violino II, Viola et Cembalo" in der Hessischen Landes- und Hochschulbibliothek Darmstadt. B. eine Stimmenabschrift mit der Signatur Mus 2392/0/25 und dem Titel: „Concerto Oboe conc. VV-Vla e Basso Del Sig/ Telemann in der Sächsischen Landesbibliothek Dresden. Das Konzert könnte der Frankfurter Zeit Telemanns angehören, also zwischen 1712 und 1721 entstanden sein, zumal das von Telemann geleitete Frauensteiner Collegium musicum mit Streichern und Oboen besetzt war.[1]

In der Anlage schließt sich das Werk dem dreisätzigen Konzerttypus von Vivaldi an, wobei sich „galante Schreibart mit Contrapunktischen Zügen" verbindet, was schon Marpurg[2] an den Meisterwerken Telemanns rühmend hervorhebt; auch das streckenweise Schweigen des B.c., namentlich in den langsamen Sätzen, gehört zu den Stilmerkmalen Vivaldischer Konzerte[3]. Die Anpassung des solistischen Parts an den Klangcharakter der Oboe ist in jedem Satz gegeben, besonders in der unbeschwerten Leichtigkeit des Finales. Eine Familienähnlichkeit des Kopfmotivs des ersten Satzes mit dem uralten Fugengedanken mit dem verminderten Septimensprung ist unverkennbar. Die für das Soloinstrument bequeme Tonart teilt das Werk mit Marcellos berühmtem Oboenkonzert. Bekannt ist die Huldigung an Telemann in der Ehrenpforte des mit Lobpreisungen äußerst sparsamen Mattheson, wie denn auch „Zeitgenossen und Nachfahren Telemanns Unerschöpflichkeit und Gedankenreichtum, das Unermeßliche seines Schaffens und seine Vielseitigkeit bewunderten",[4]

Revisionsbemerkungen

Die meisten dynamischen Zeichen, bei denen die Verschiedenheit der Schreibung (pian, for, fort usw.) unberücksichtigt blieb, sind der Quelle B entnommen; eingeklammerte Stärkegradbezeichnungen und Bindebögen wurden in Analogie ergänzt; die Phrasierung der V. I/II in Takt 18 u. 97 des 1. Satzes lautet in beiden Vorlagen:  ; sie wurde in  geändert. Die archaisierende Vorzeichensetzung in A und B  wurde durch  ersetzt; eine Reihe Erniedrigungszeichen wurden dadurch überflüßig, einige Auflöser mußten hinzugefügt werden. Die Bezifferung fehlt in A, steht jedoch in der Cembalostimme von B; die Aussetzung des B. c. folgt den Anweisungen, die Telemann selbst in seinen Singe-, Spiel und Generalbaß-Übungen gibt.

1) Walther Krüger, Das Concerto grosso in Deutschland. S. 90
2) in seiner Vorrede zur „Abhandlung der Fuge".
3) Violinkonzert a-moll, Concerti grossi a-moll, d-moll und h-moll für 4 Violinen, u.a.)
4) Erich Valentin, Georg Philipp Telemann S. 54.

April 1857

E. E. 6107

Dr. Felix Schroeder

G. PH. TELEMANN
Concerto for Oboe in F-minor

This present edition is based on the following sources:- ⟨A⟩ a copy of the score by the Darmstadt conductor Joh. Sam. Endler under the title: „Concerto Del Sign: Telemann a Oboa Conc: Violino I, Violino II, Viola et Cembalo", contained in the Hessian State- and University Library, Darmstadt, under the press mark „Mus 1033/19", and ⟨B⟩ a copy of the orchestral parts in the Saxon State Library, Dresden, under the press mark „Mus 2392/0/25" with the title: „Concerto Oboe conc. VV-Vla e Basso Del Sig/Telemann".

The concerto appears to belong to Telemann's Frankfurt period, which would place its date of composition between 1712 and 1721, and this assumption is further supported by the fact that the Frauenstein Collegium musicum, which Telemann directed at that time, consisted of strings and oboes. In its overall conception the work is modelled on Vivaldi's three-movement concerto type, and the long rests of the basso continuo, especially in the slow movement, are also characteristic of Vivaldi's style. At the same time there is a fusion of the „galant" style of writing whit contrapuntal elements, which already Marpurg praised in the masterworks of Telemann. In all three movements the part of the soloist is suited to the tonal character of the oboe, above all in the unhampered gaiety of the finale. A certain „family resemblance" with the old fugal motive of the leap of a diminished seventh cannot be denied to the principal idea of the first movement, and the work shares its tonality with Marcello's famous oboe concerto, as it is very well suited to the instrument. Mattheson, generally very sparing in his praise, expressed his great admiration for Telemann, just as „the contemporaries and successors of Telemann admired his wealth of ideas and thoughts,and the extent and many-sidedness of his creation".

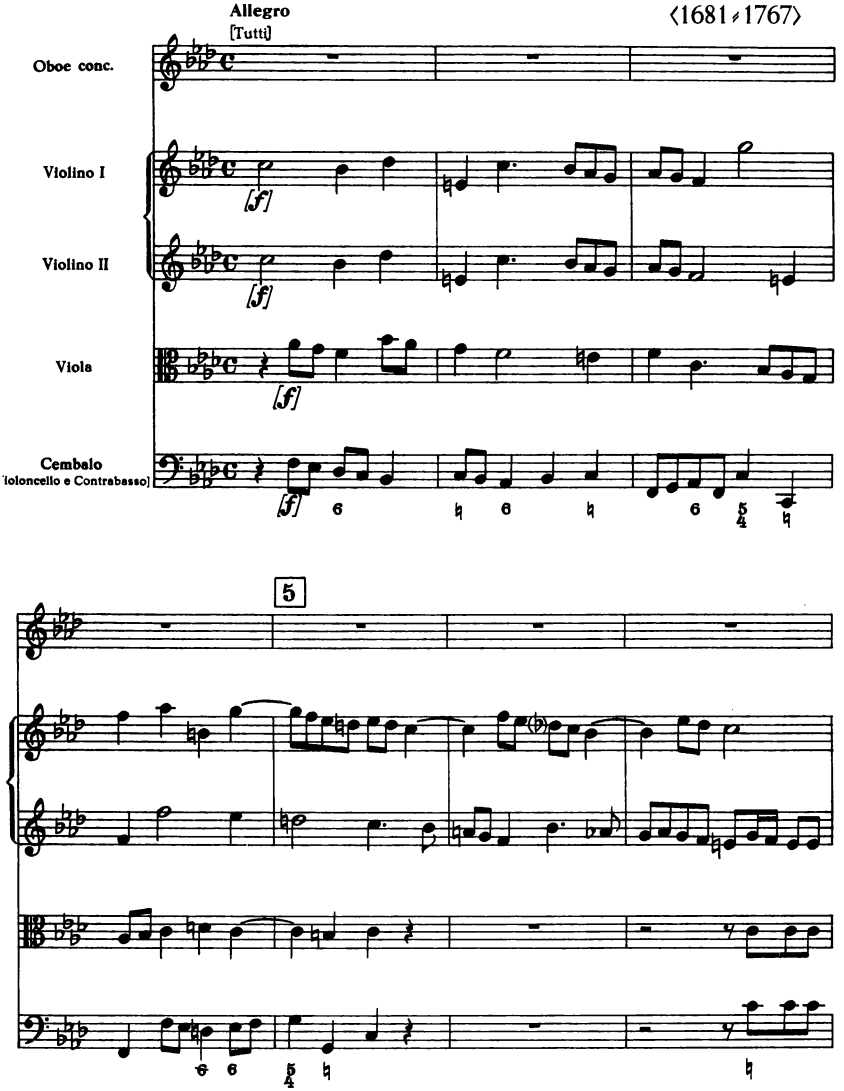
The dynamic markings ⟨taken from source B⟩ and the key signatures in this edition have been adapted to modern usage, and consequently a number of accidentals had to be altered in the text. All dynamic markings and slurs in brackets were added by the editor for reasons of analogy. The figuring of the bass, lacking in source A, was taken over from source B, and its realisation follows the instructions which Telemann himself gives in his „Exercises in Singing, Playing and Fingured Bass".

1⟩ Walther Krüger, Das Concerto grosso in Deutschland. S. 90
2⟩ in seiner Vorrede zur „Abhandlung der Fuge".
3⟩ Violinkonzert a-moll, Concerti grossi a-moll, d-moll und h-moll für 4 Violinen, u.a.⟩
4⟩ Erich Valentin, Georg Philipp Telemann S. 54.

April 1857 **Dr. Felix Schroeder**

Oboe Concerto

G. Ph. Telemann
⟨1681–1767⟩



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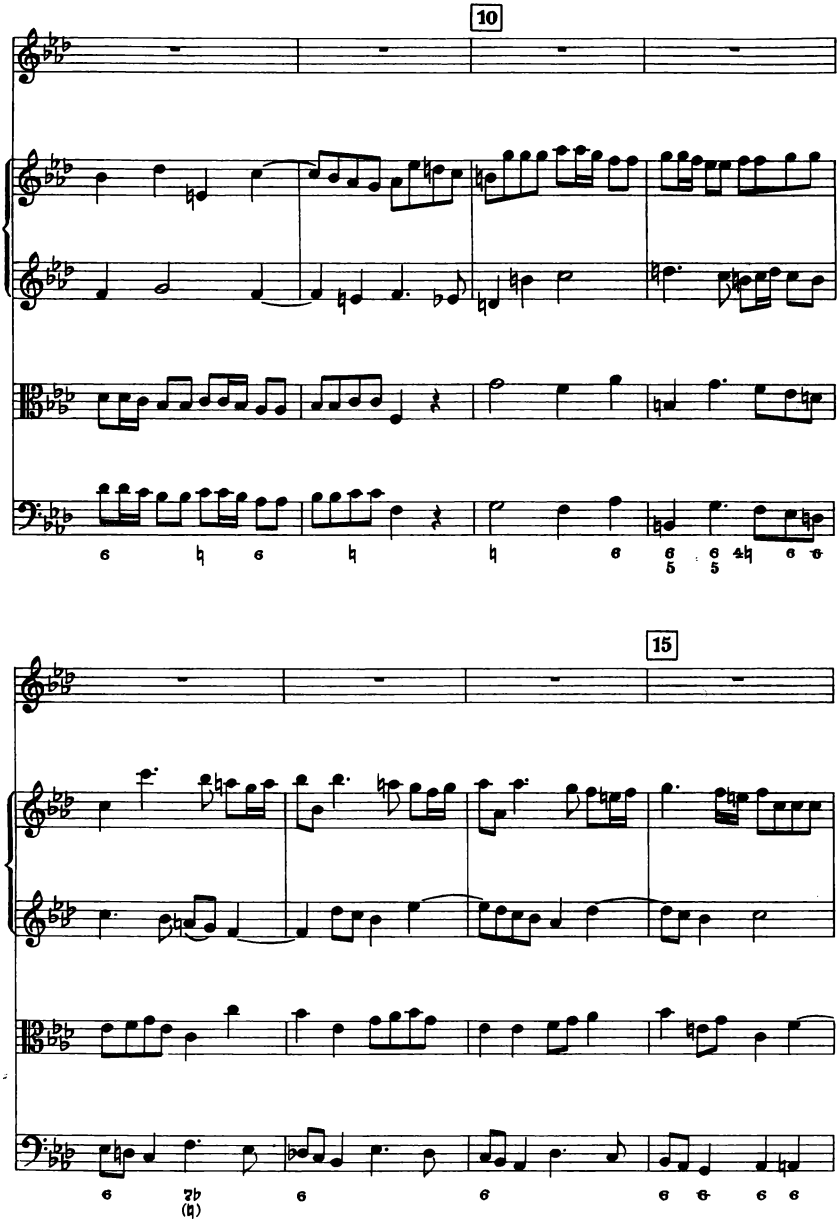
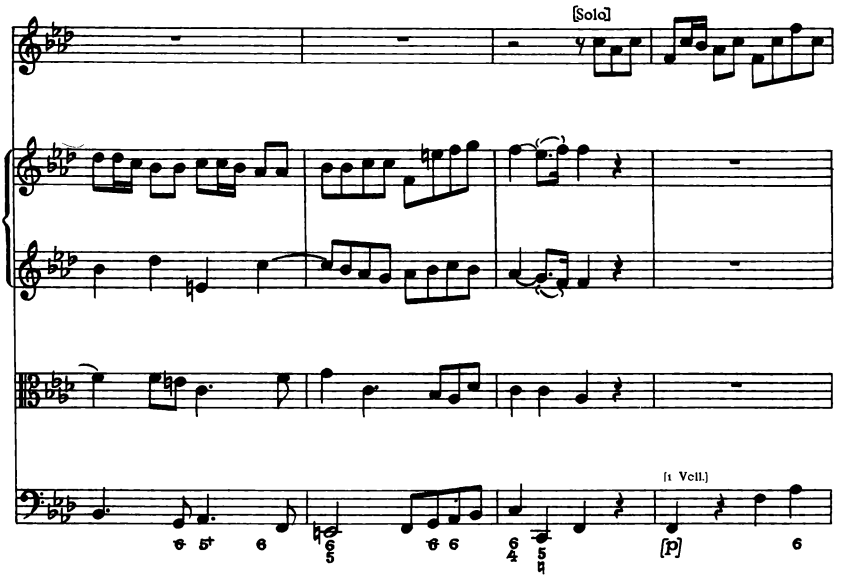
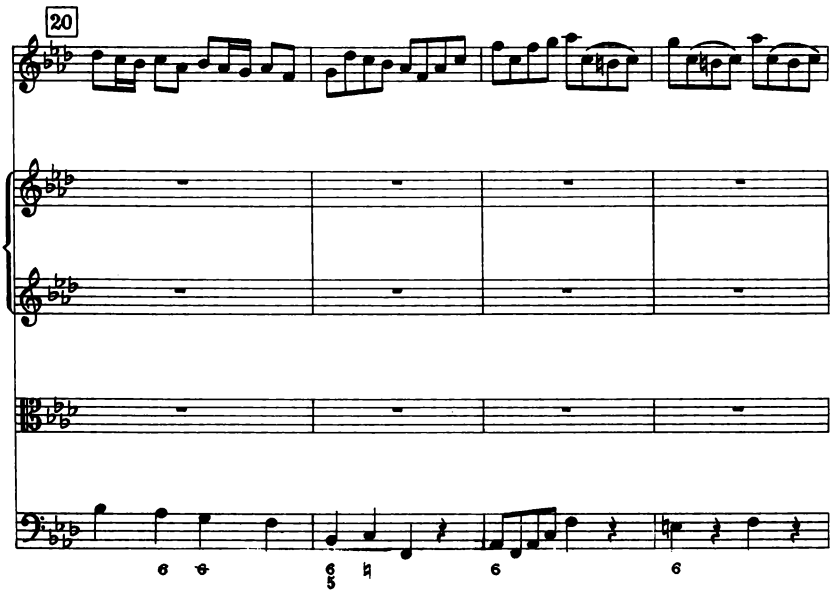

10
15


[Solo]
[1 Vcll.]
[p]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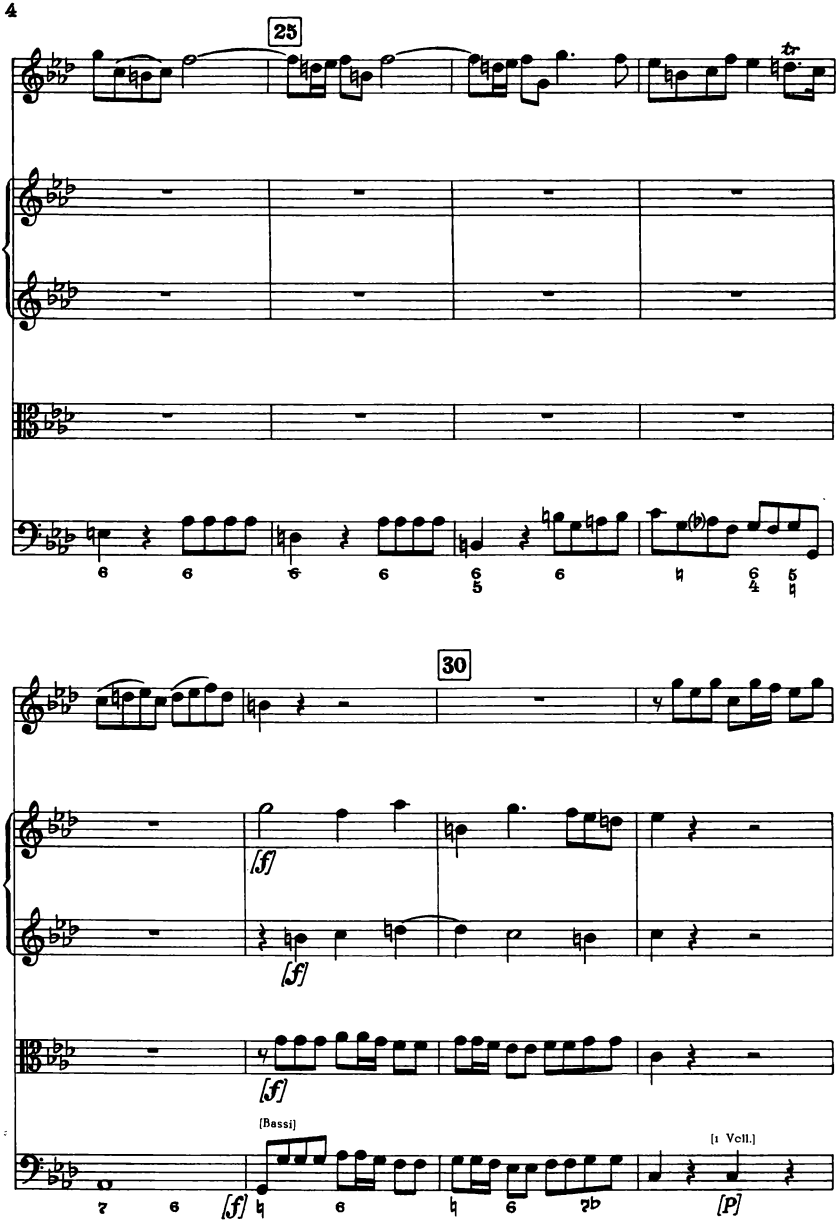
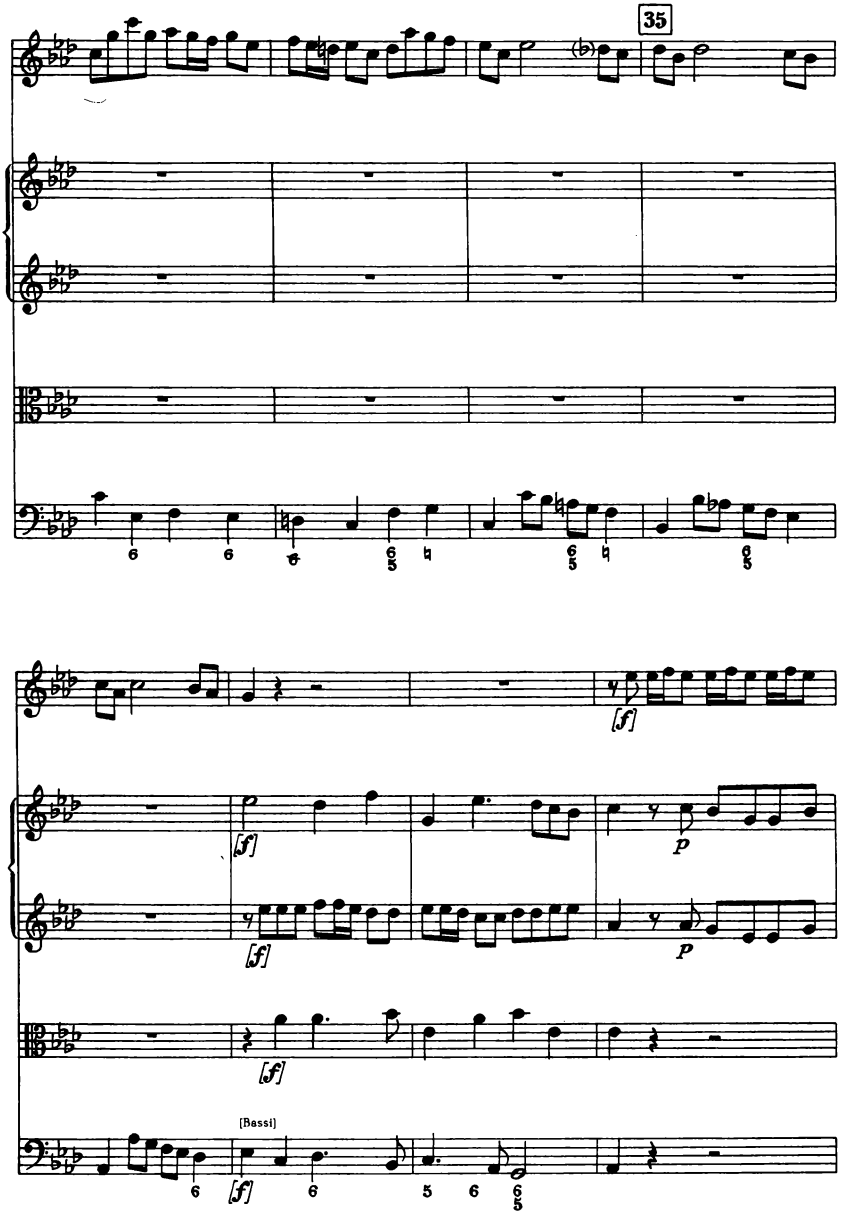
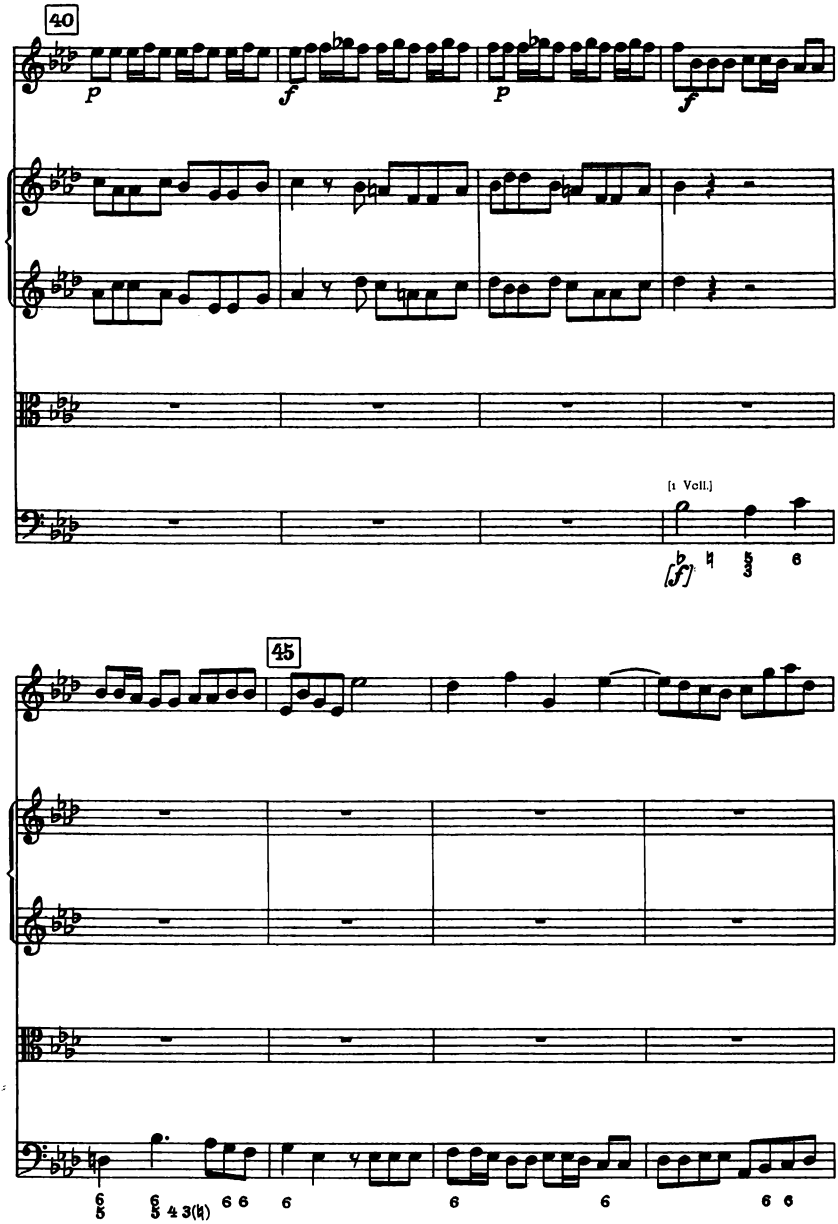
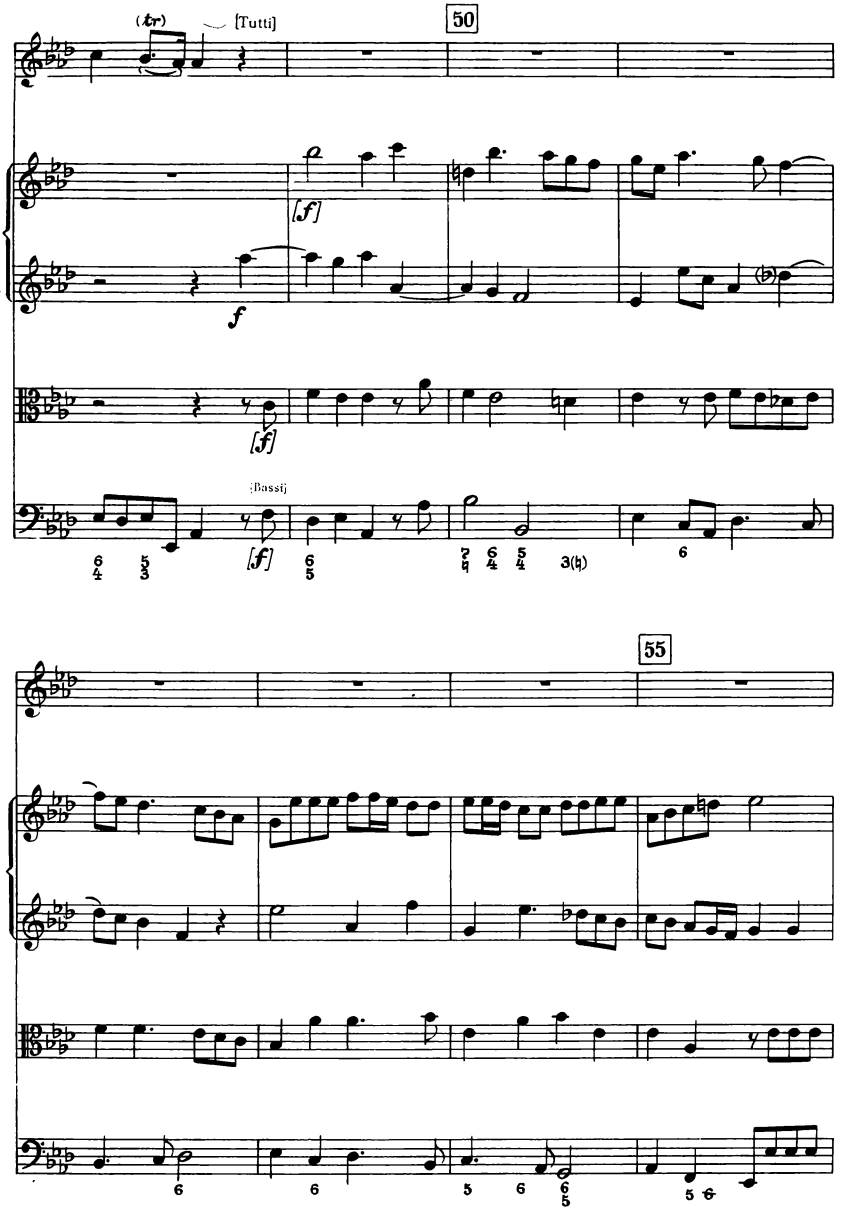
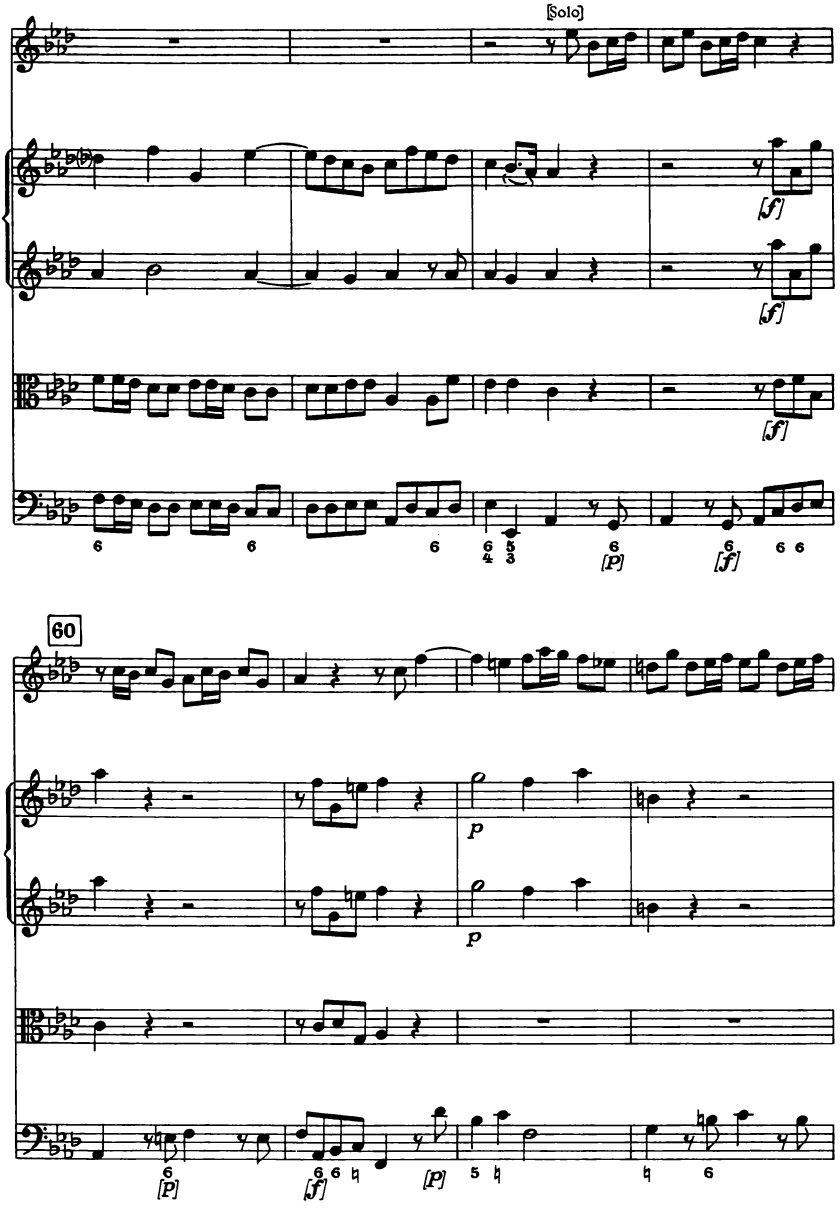
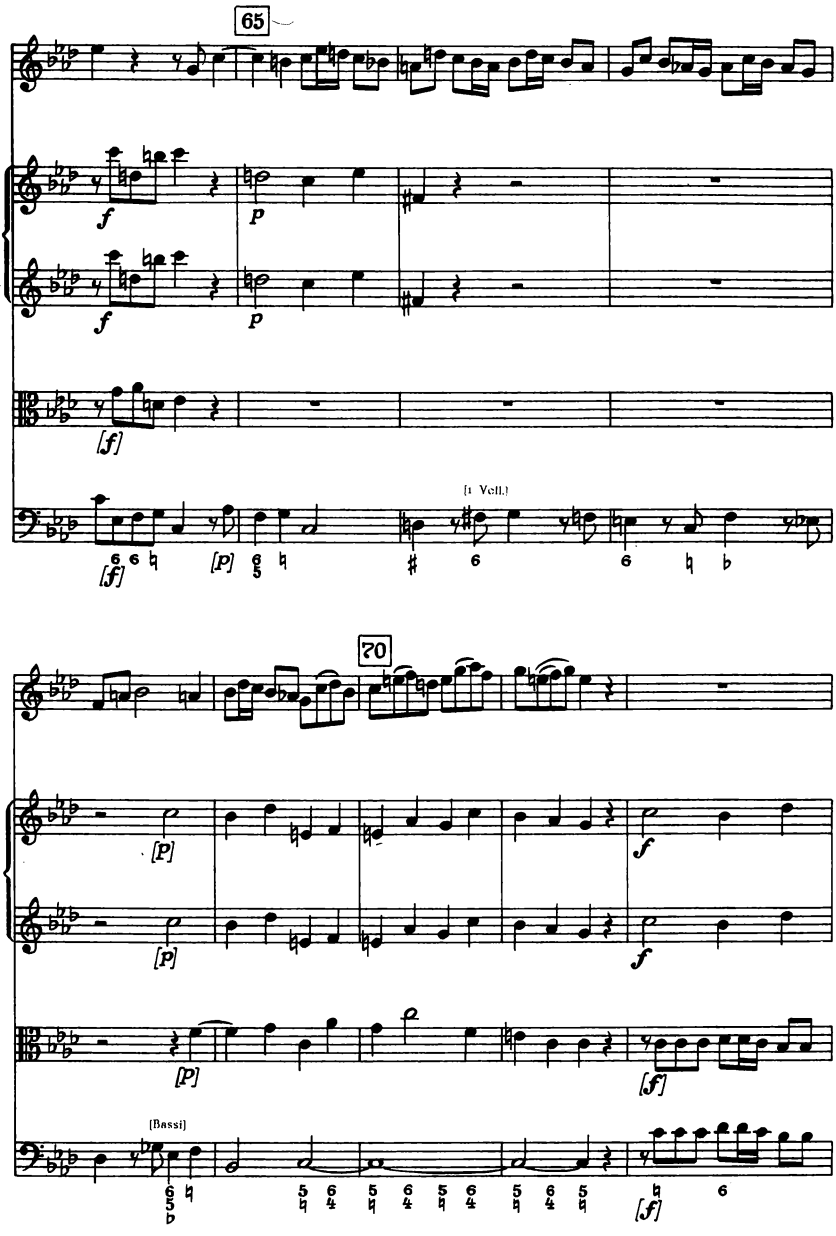

25
30
[f]
[f]
[f]
[Bassi]
[1 Vcll.]
[p]

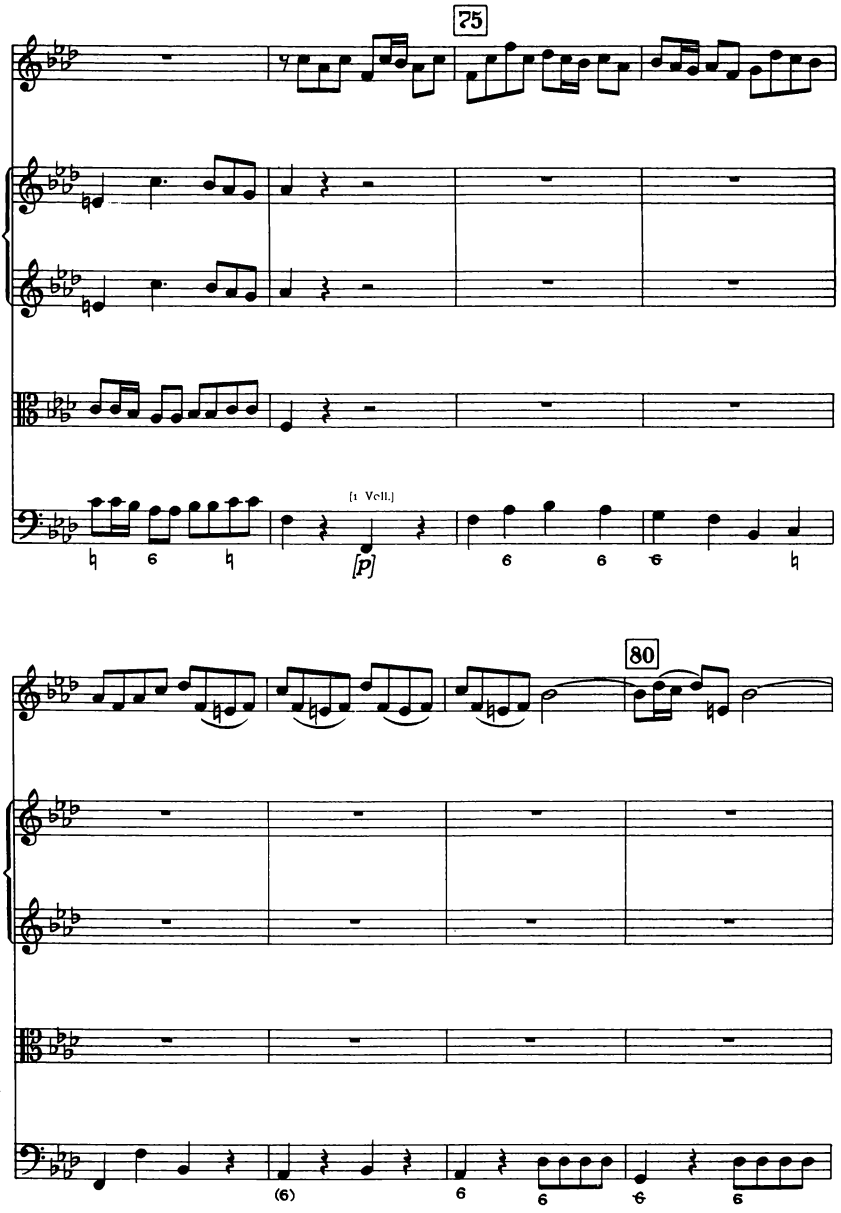

35
[f]
[f]
[f]
p
p
[f]
[Bassi]
[f]

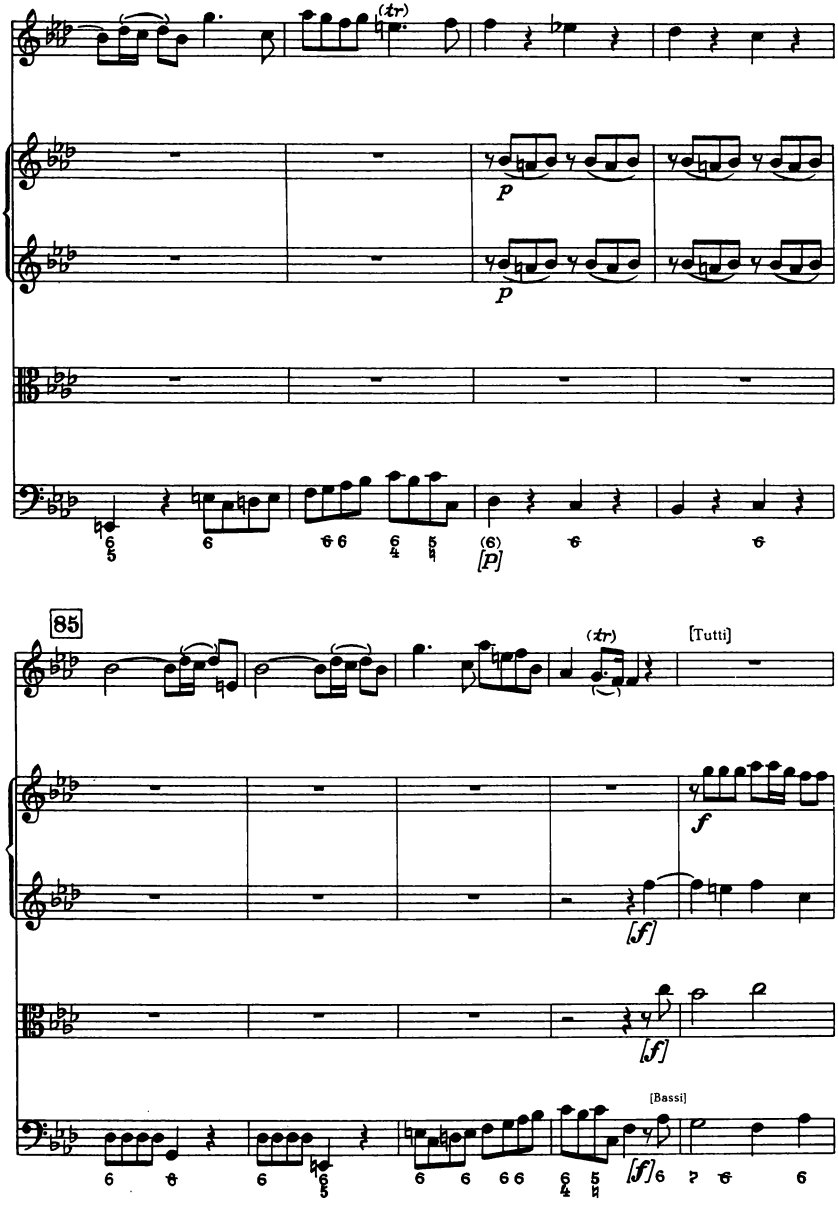

40
p
f
p
f
[1 Vcll.]
[f]
45

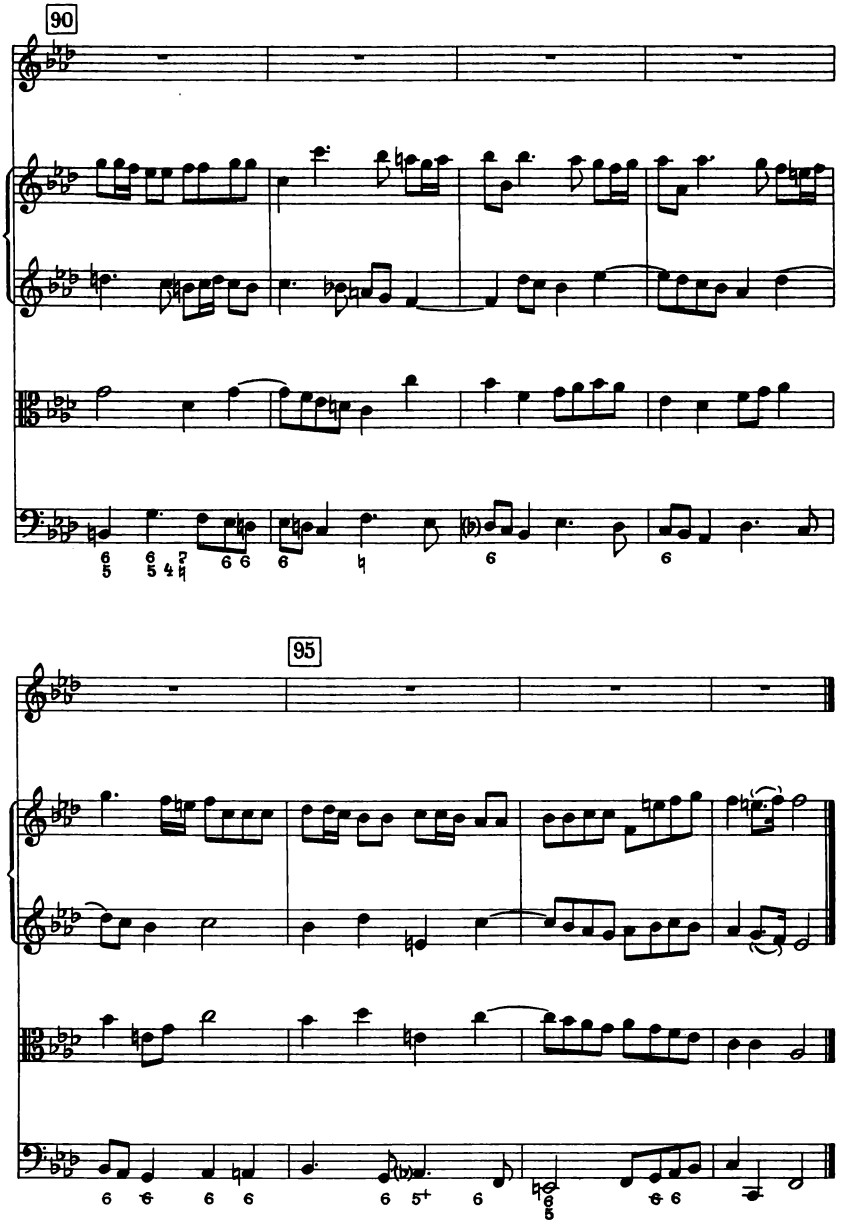

(tr)
[Tutti]
50
[f]
f
[f]
(Bassi)
[f]
55

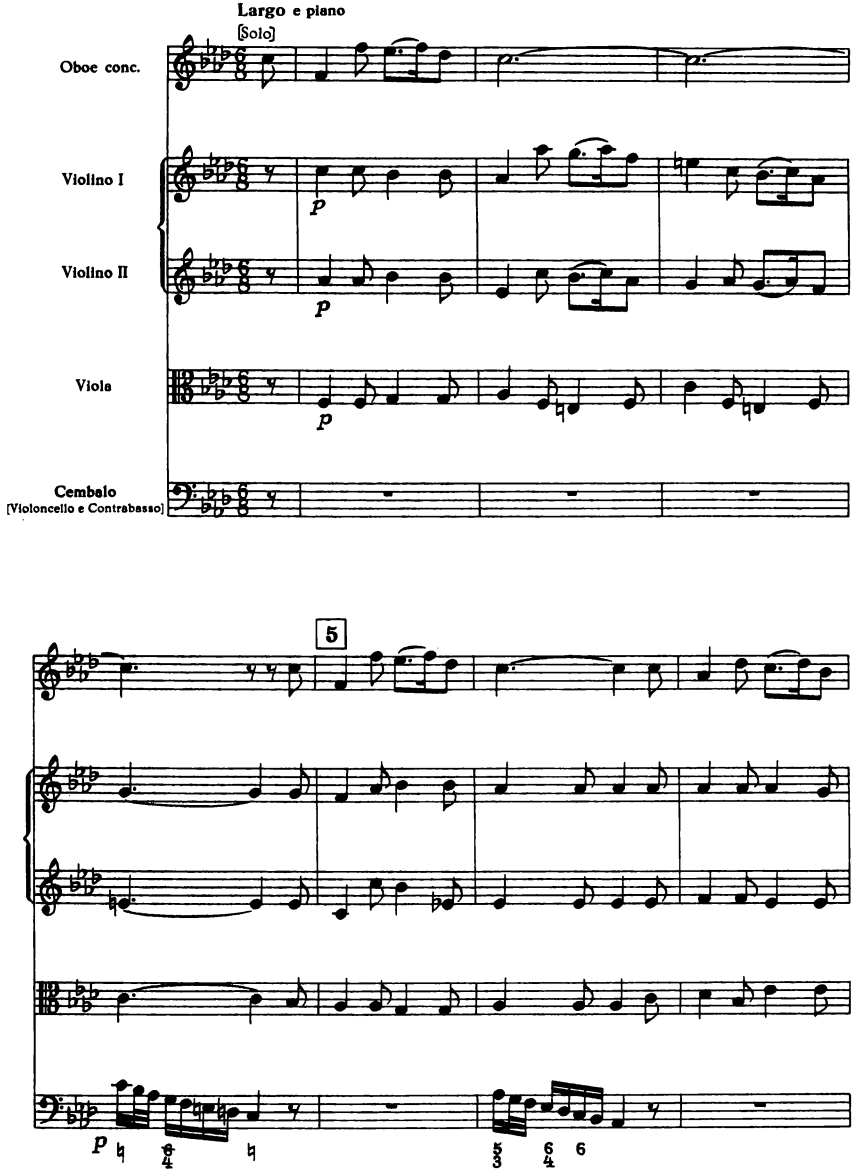

[Solo]
[f]
[f]
[f]
[P]
[f]
60
p
p
[P]
[f]
[P]

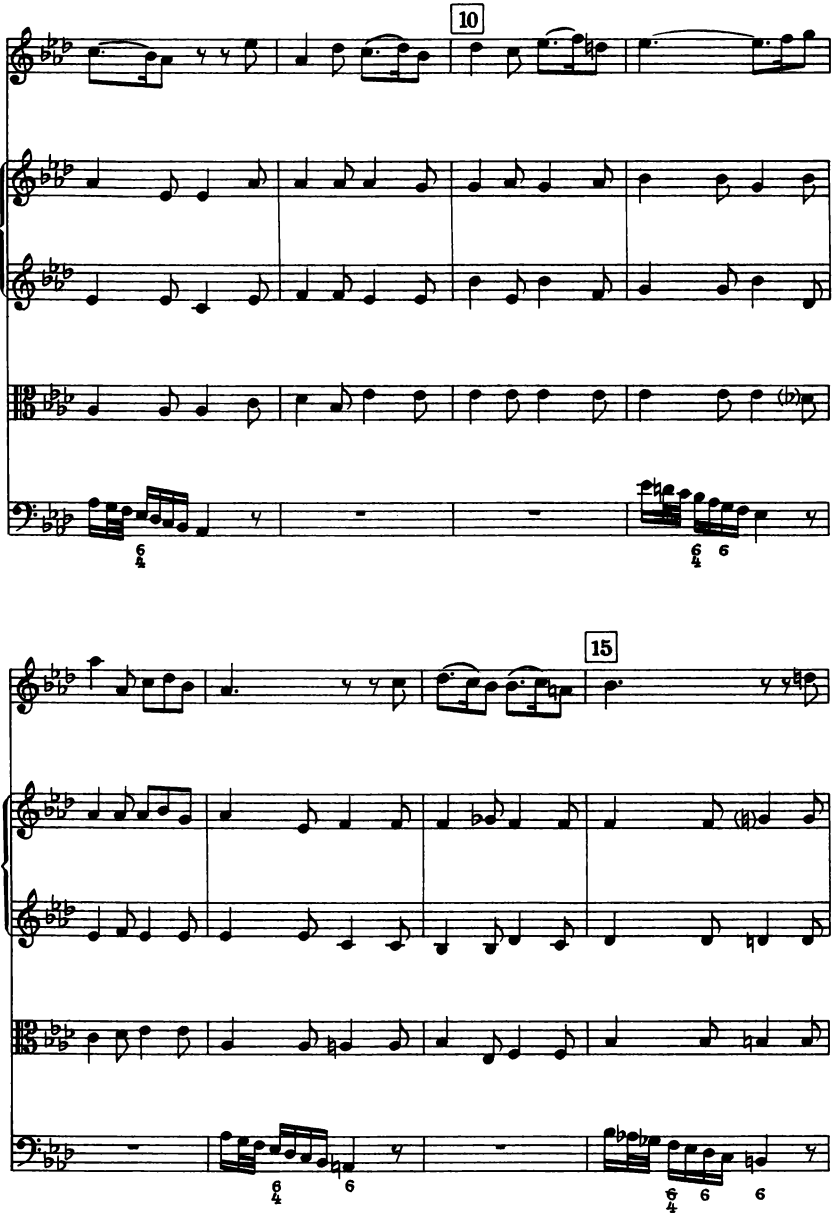

65
[1 Vcll.]
70
[Bassi]

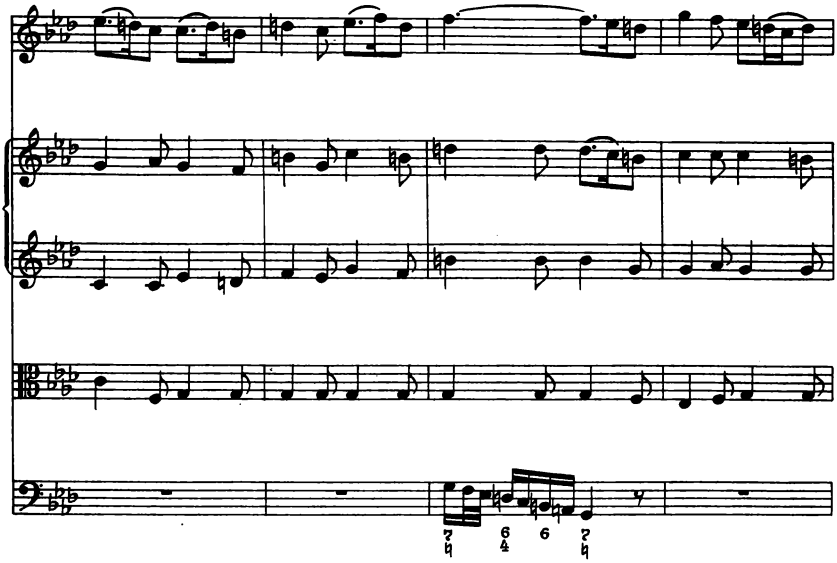

75
[1 Vcll.]
[p]
80

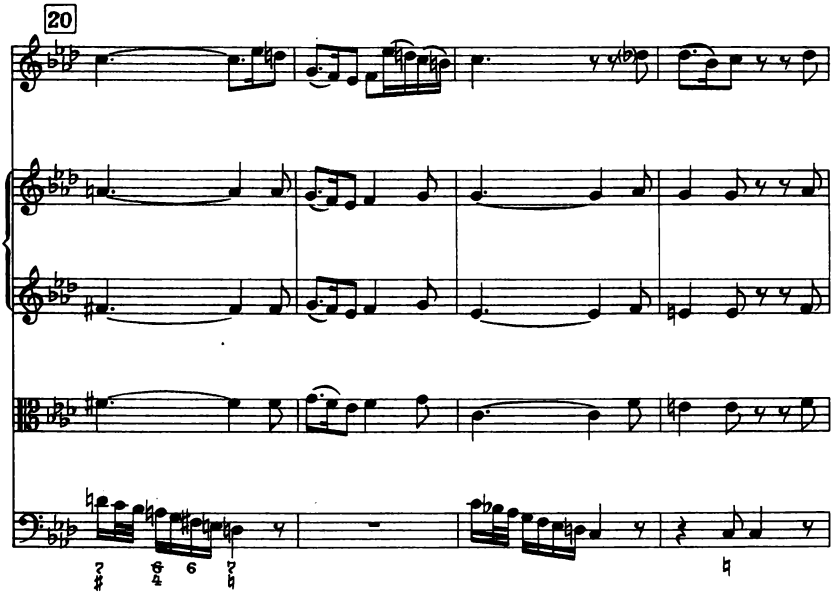

85
(tr)
p
p
(6)
[p]
(tr)
[Tutti]
f
[f]
[f]
[Bassi]
[f]


90
95


Largo e piano
[Solo]
Oboe conc.
Violino I
Violino II
Viola
Cembalo
[Violoncello e Contrabasso]
p
p
p
5
p


10
15

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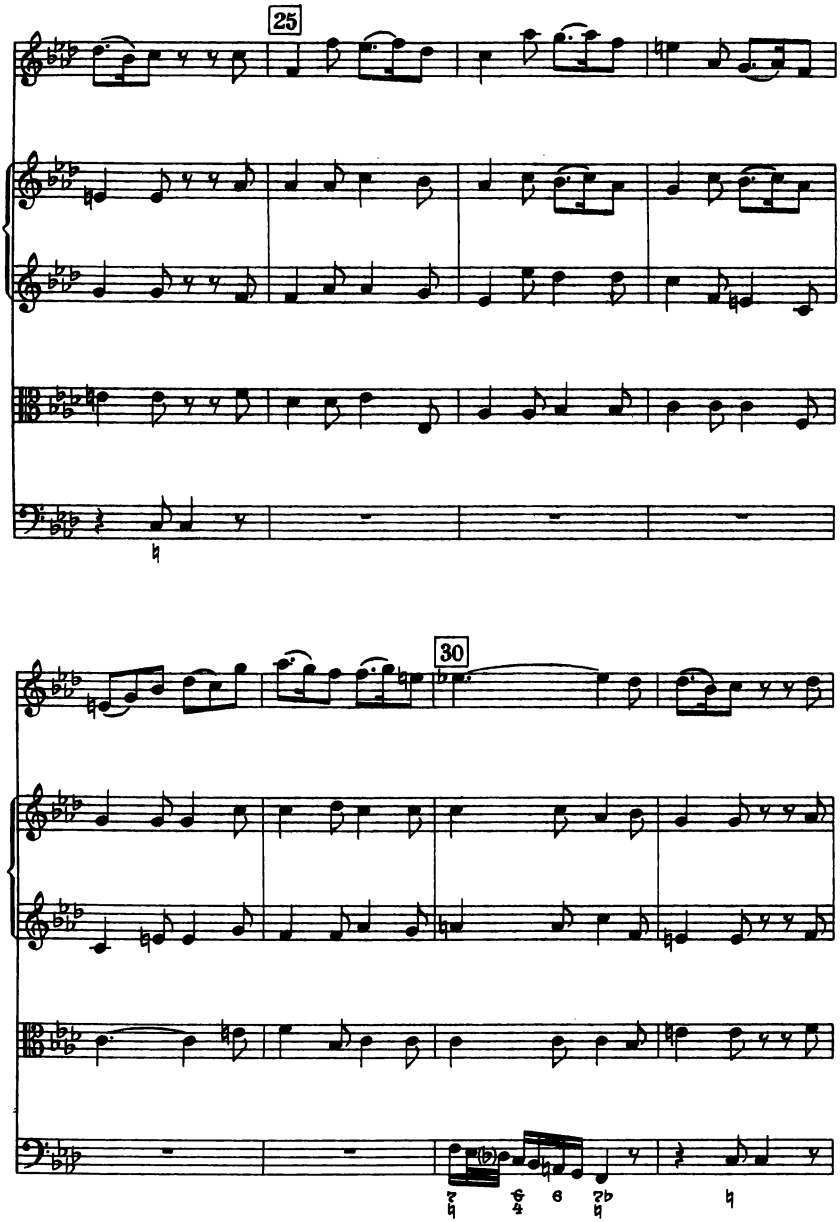
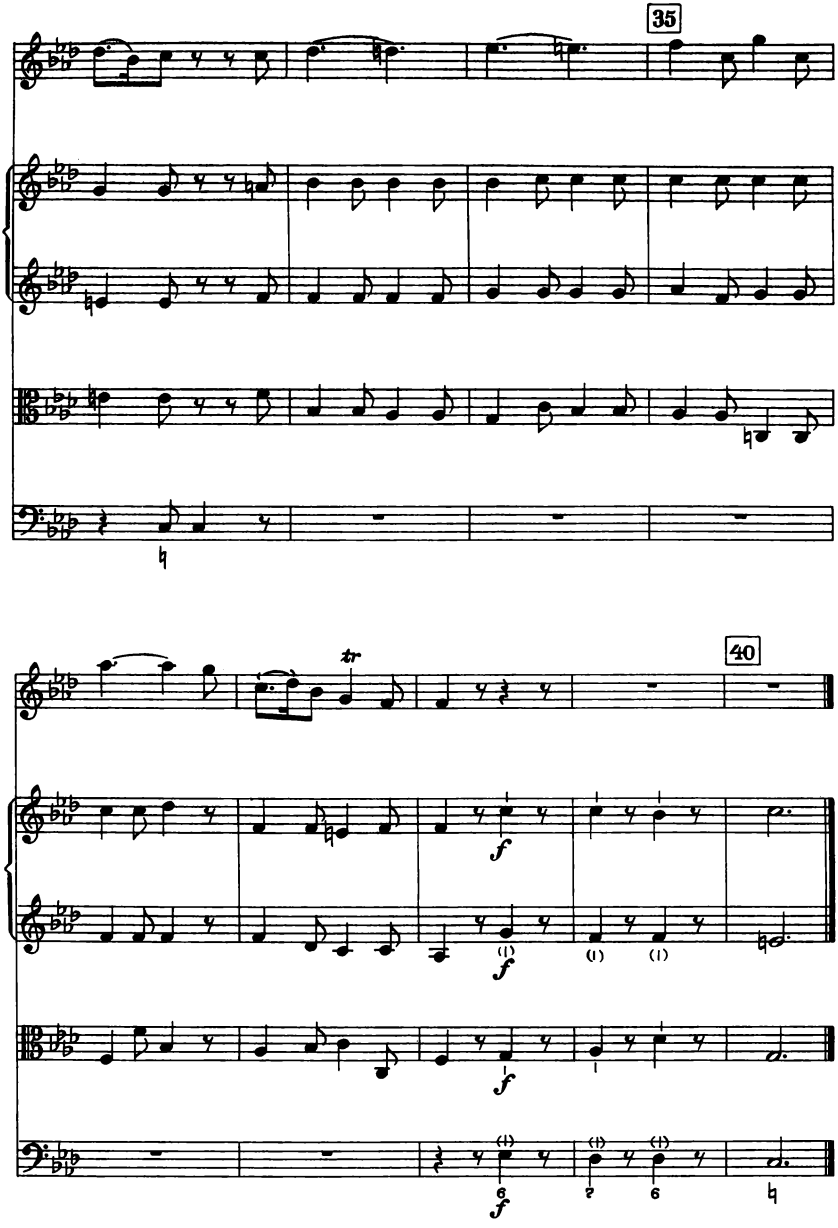

25
30


35
40
tr
f
f
f
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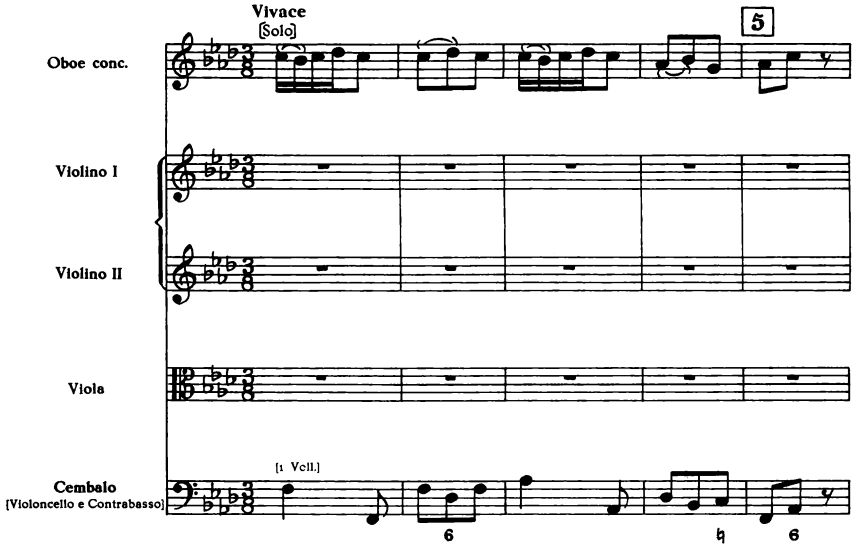
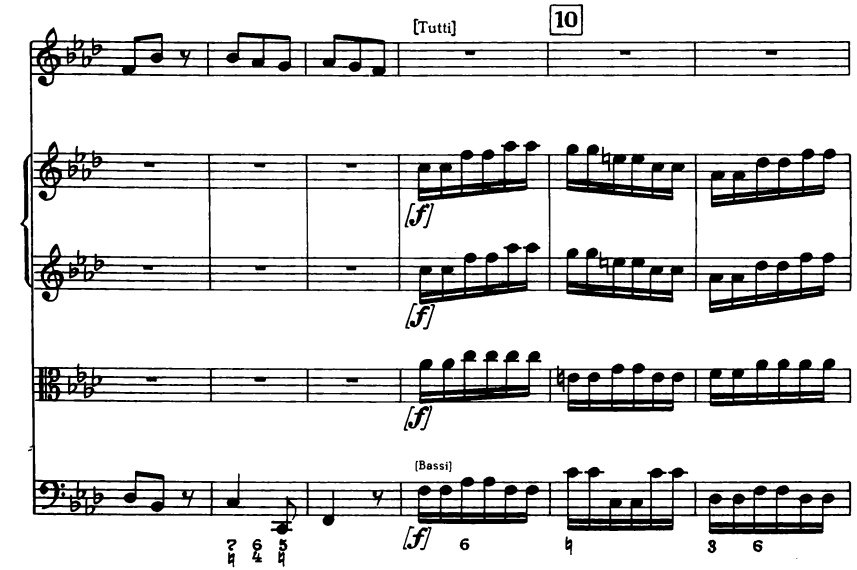
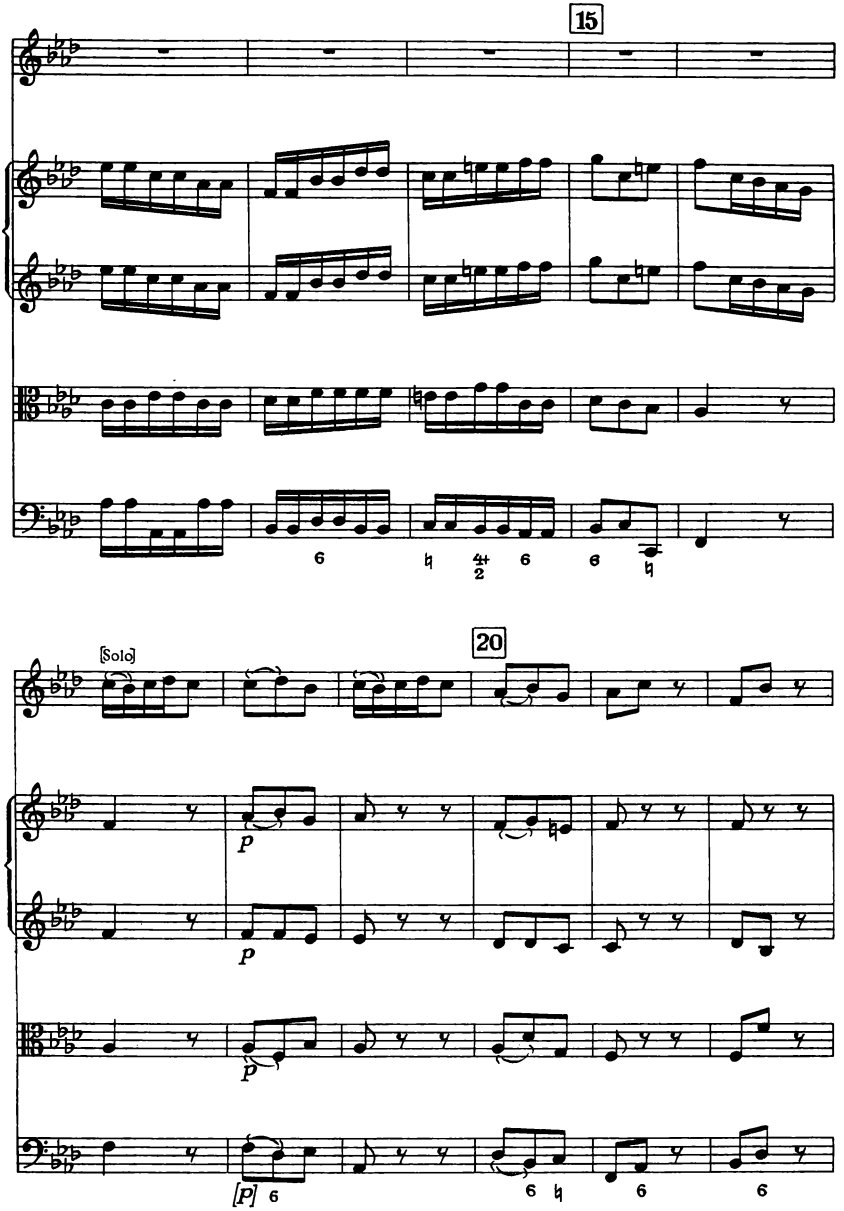
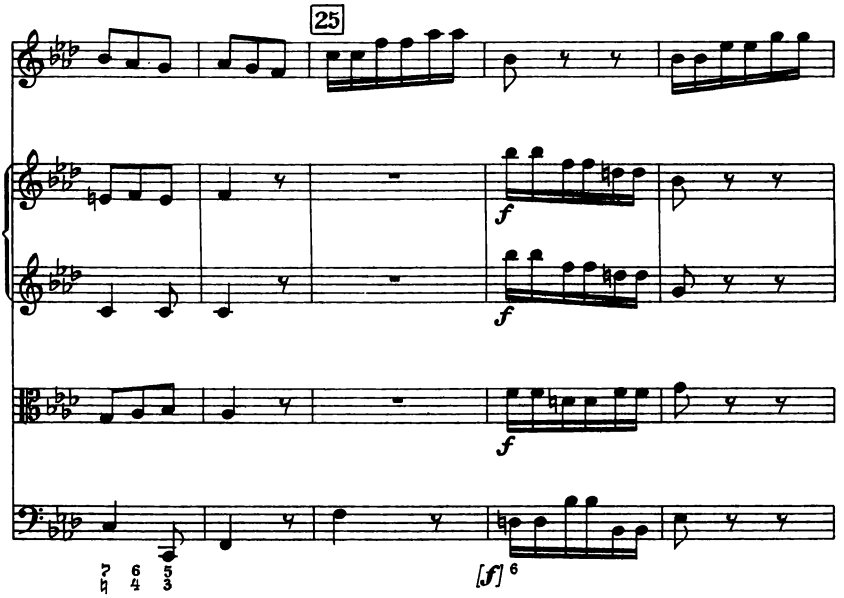
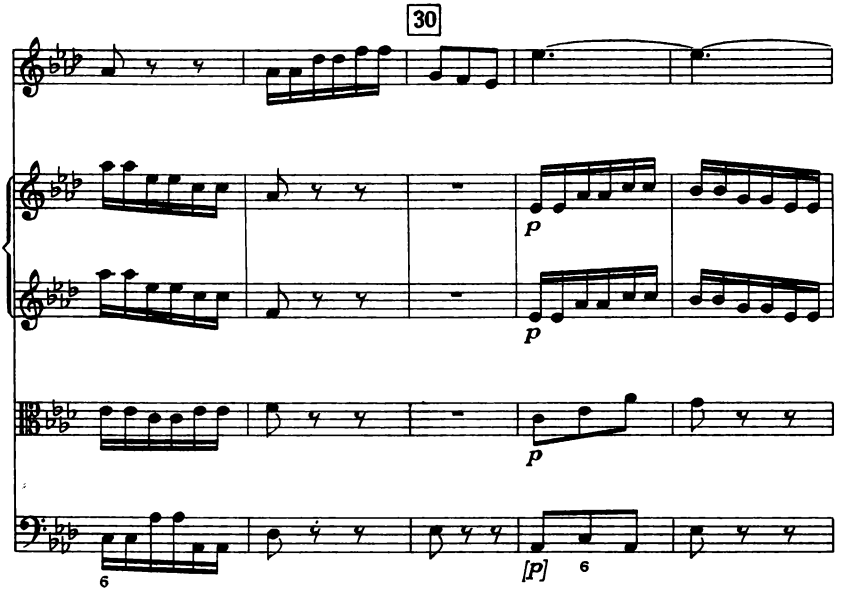
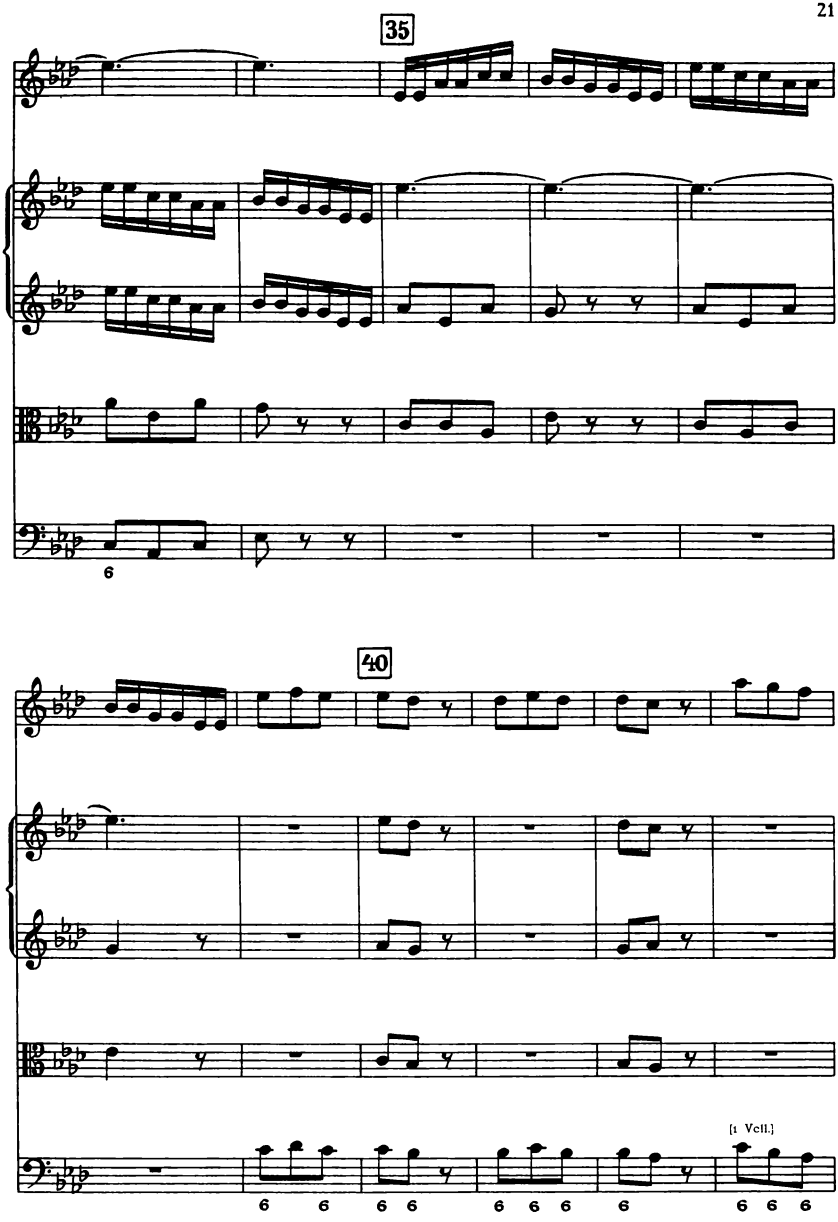

Vivace
[Solo]
5
Oboe conc.
Violino I
Violino II
Viola
[1 Vcll.]
Cembalo
[Violoncello e Contrabasso]

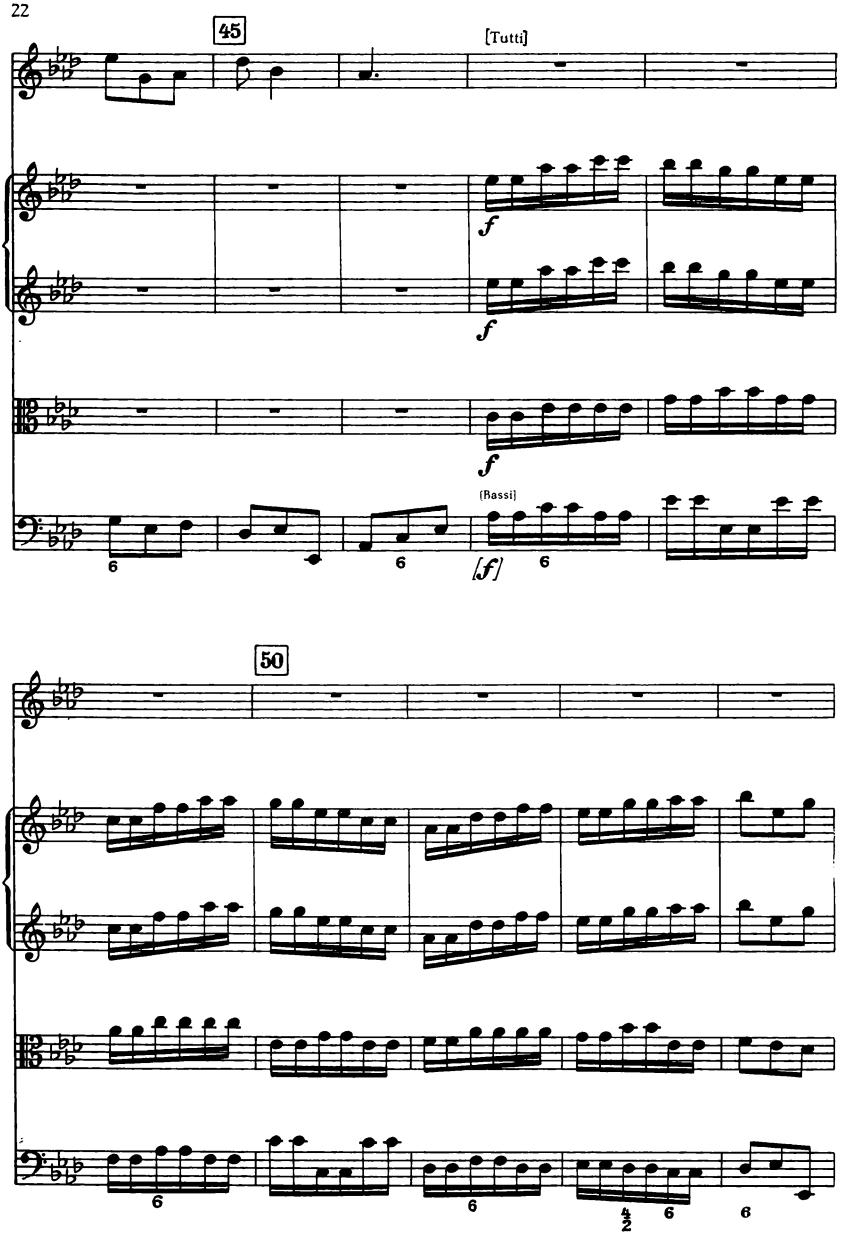

[Tutti]
10
[f]
[Bassi]

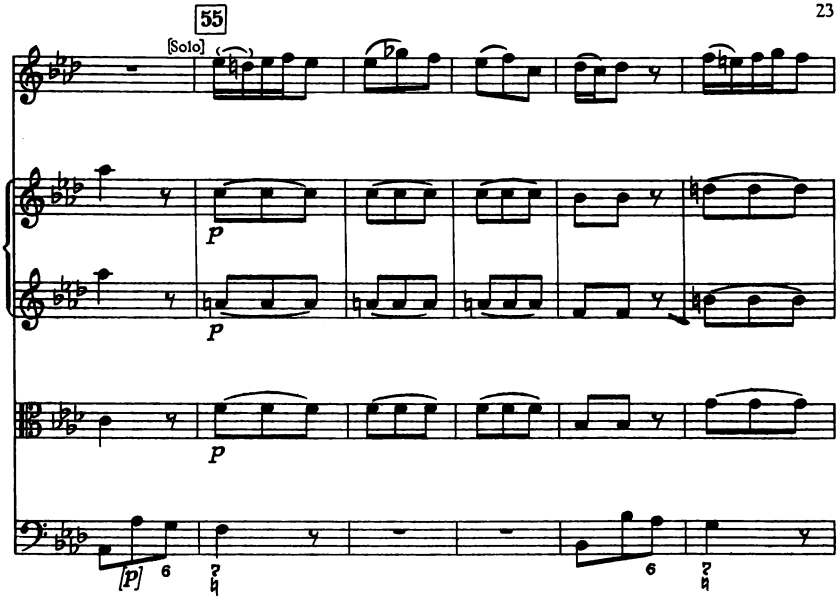

15
20
[Solo]
p
p
p
[p]

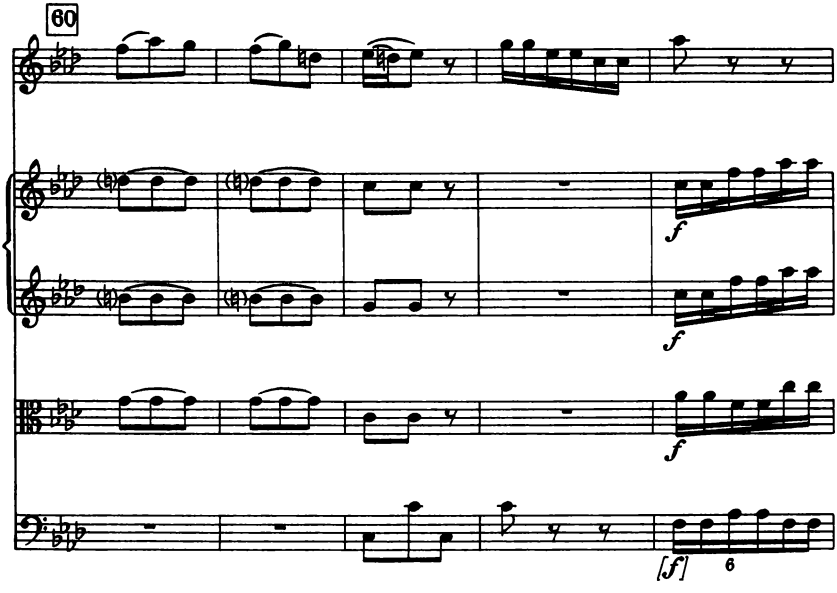

25
f
f
f
7 6 5
4 4 3
[f] 6

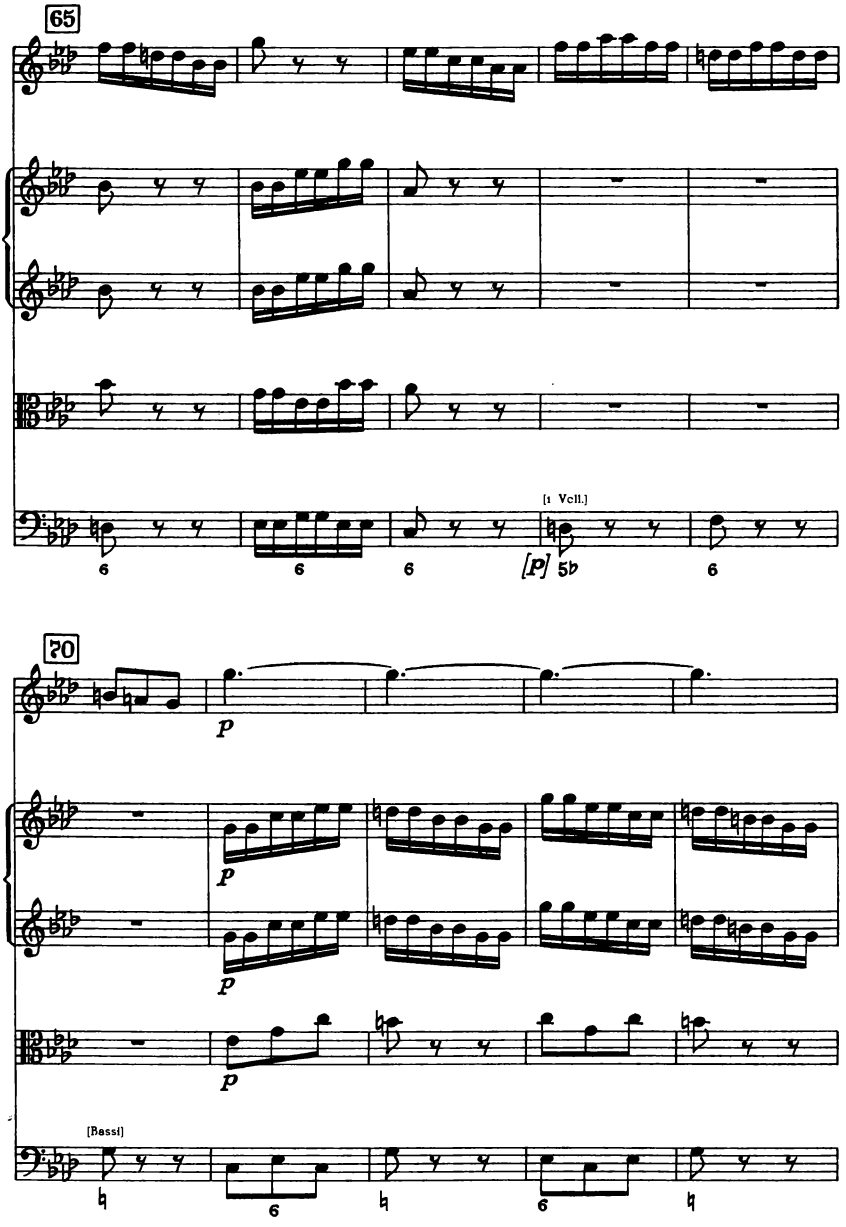

30
p
p
p
6
[p] 6

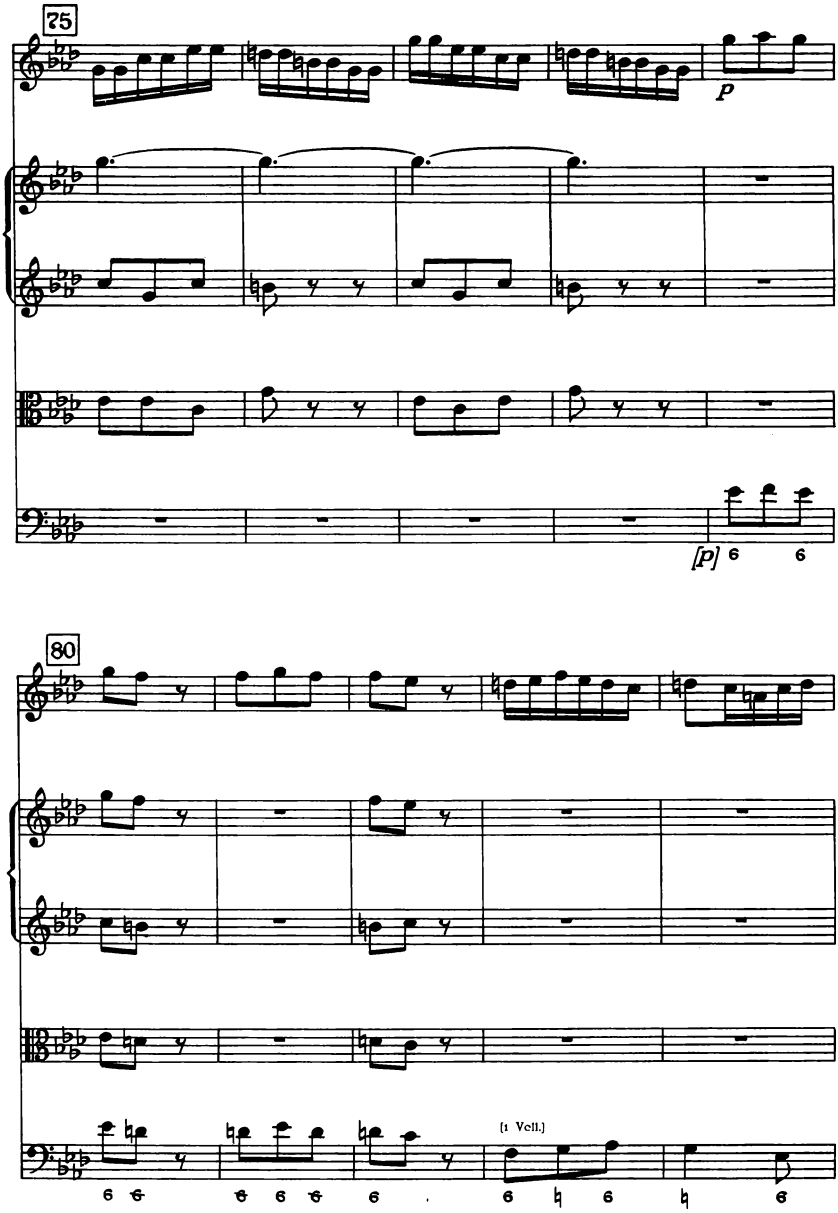

35
40
[1 Vcll.]

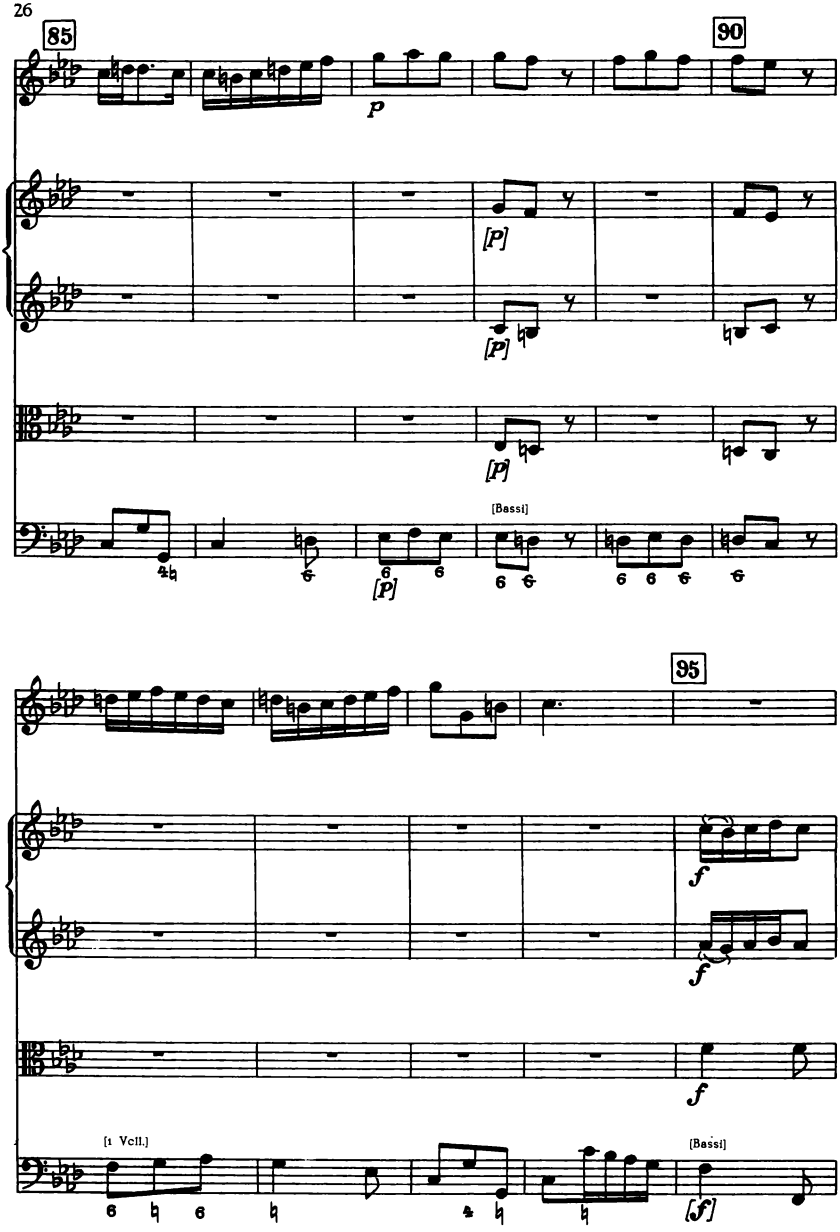

45
[Tutti]
f
f
f
(Bassi)
[f]
50

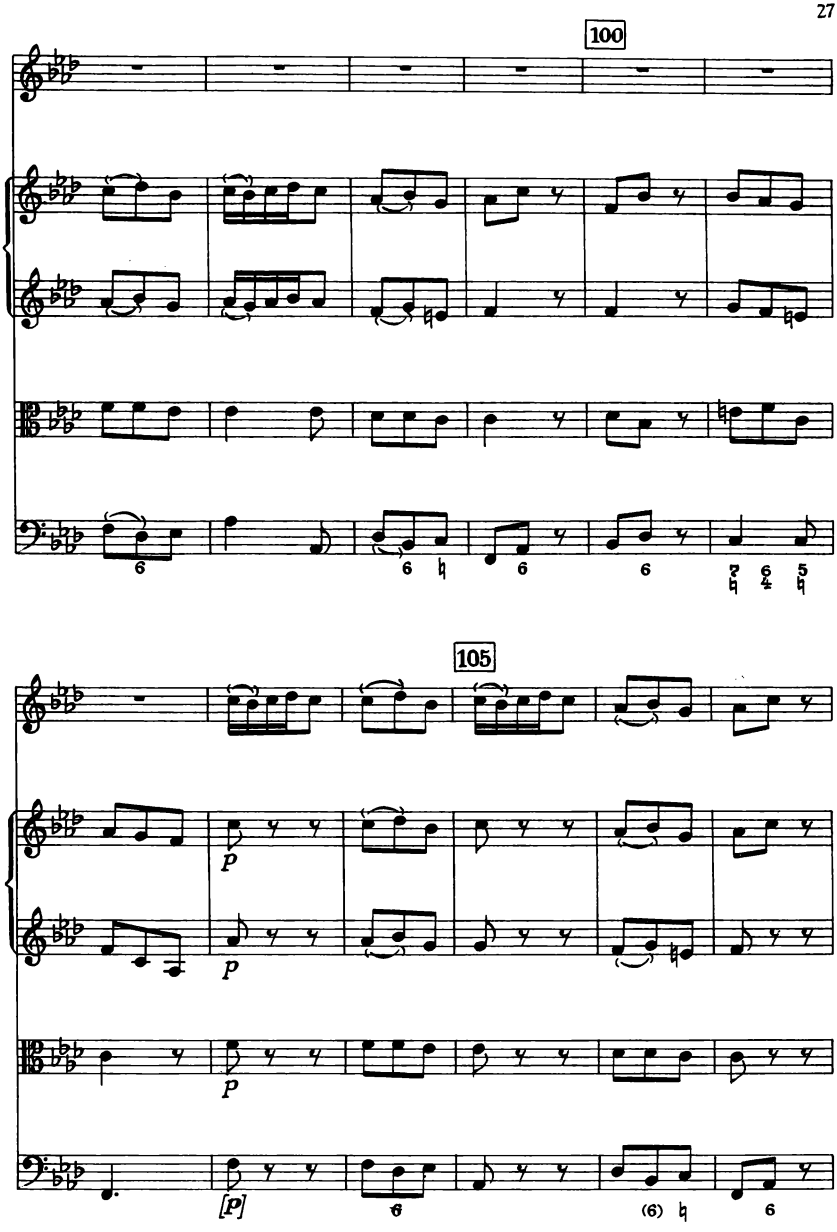

55
[Solo]
p
p
p
[p]
6
6


60
f
f
f
[f]
6


65
[1 Vcll.]
[p]
70
p
[Bassi]


75
p
[p]
80
[1 Vcll.]


85
90
p
[P]
[P]
[P]
[Bassi]
[P]
95
f
f
f
[1 Vcll.]
[Bassi]
[f]


100
105
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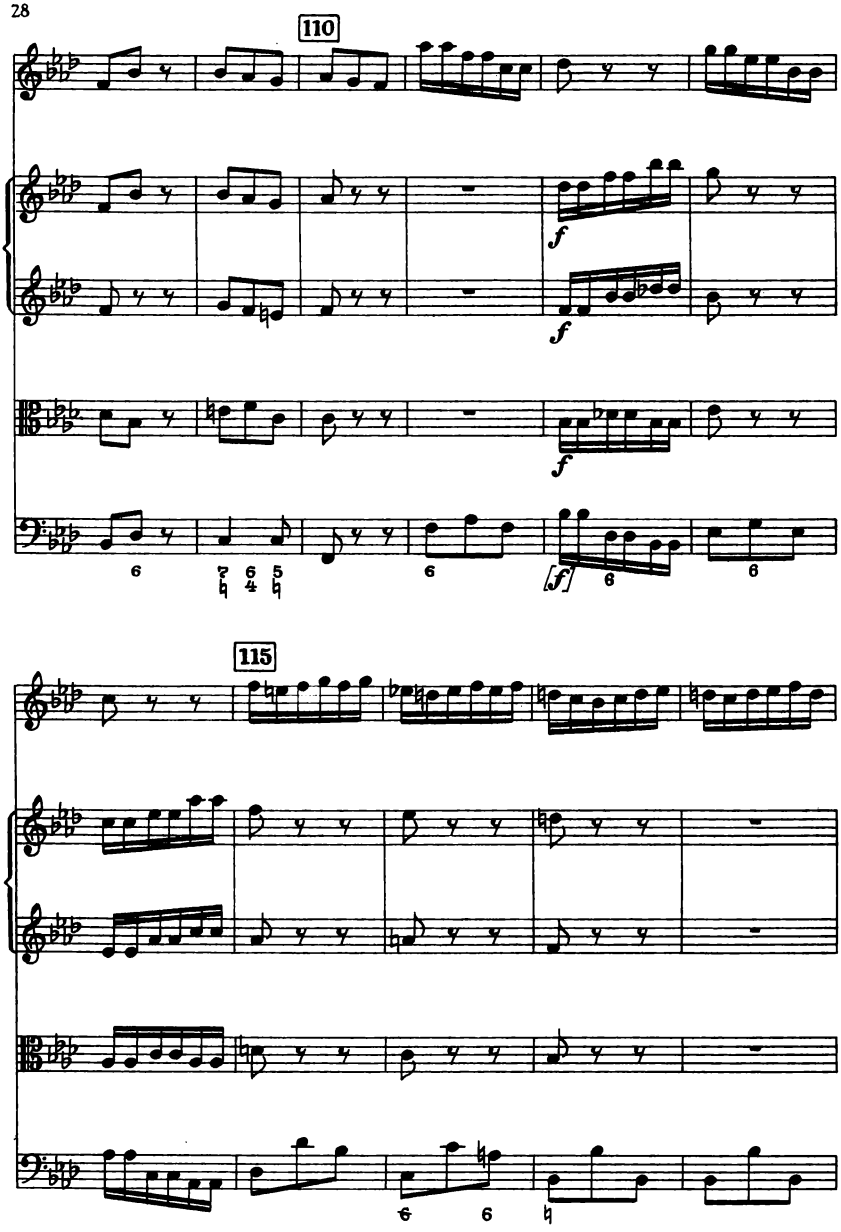
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6
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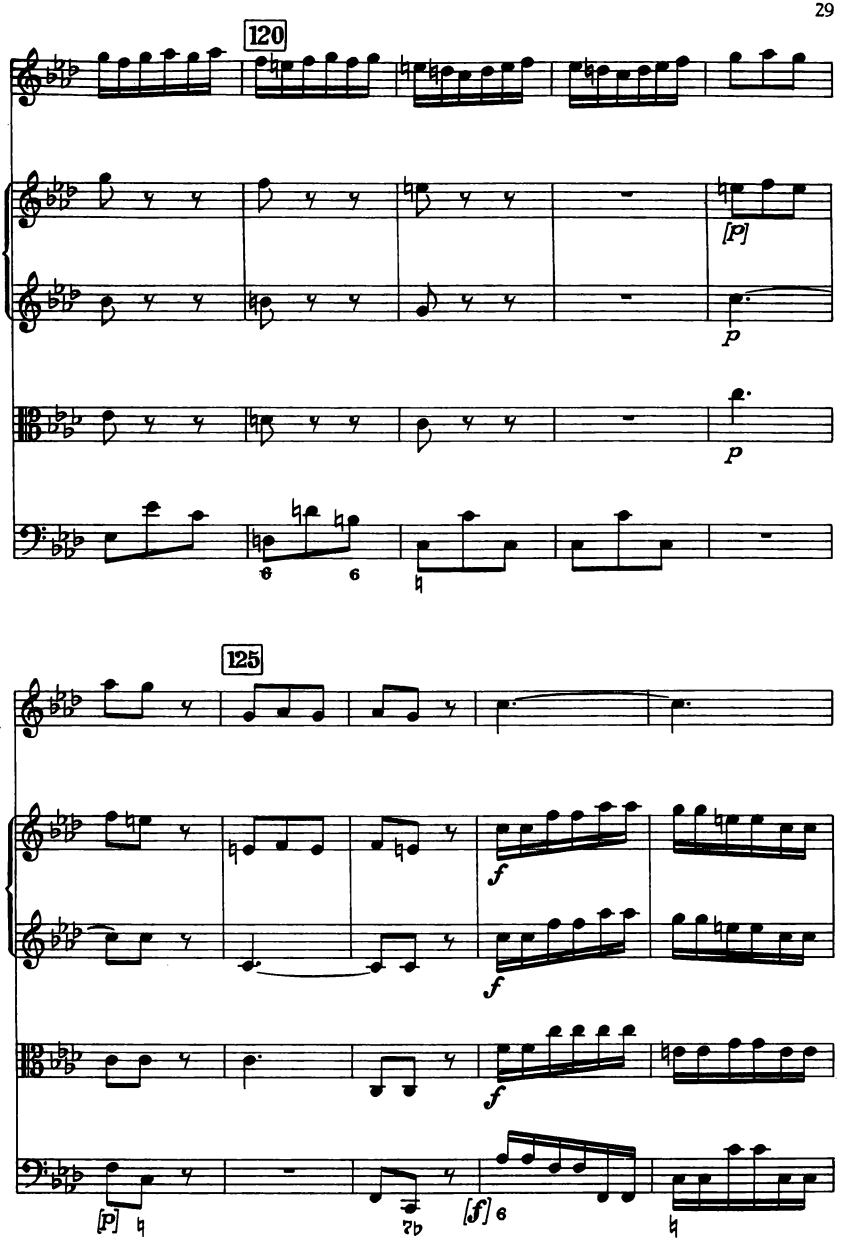
120
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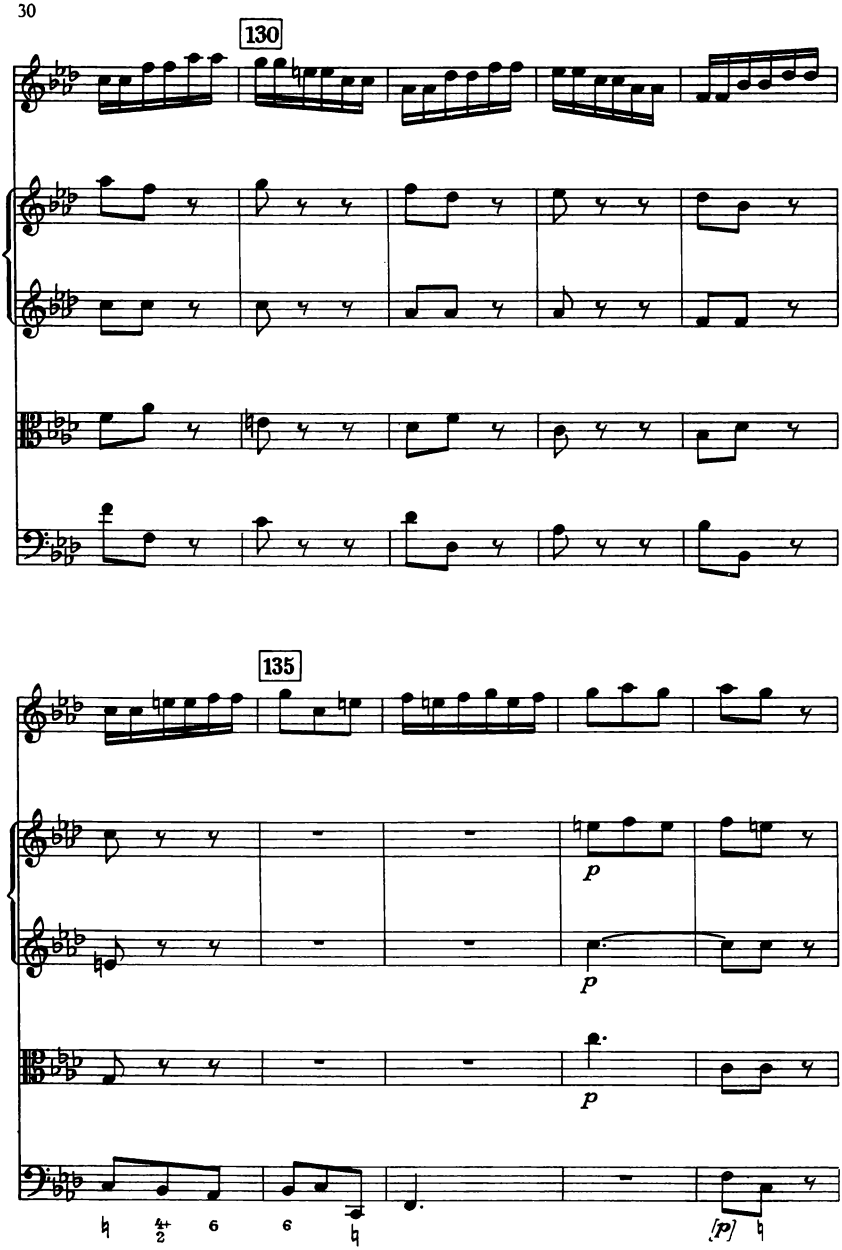
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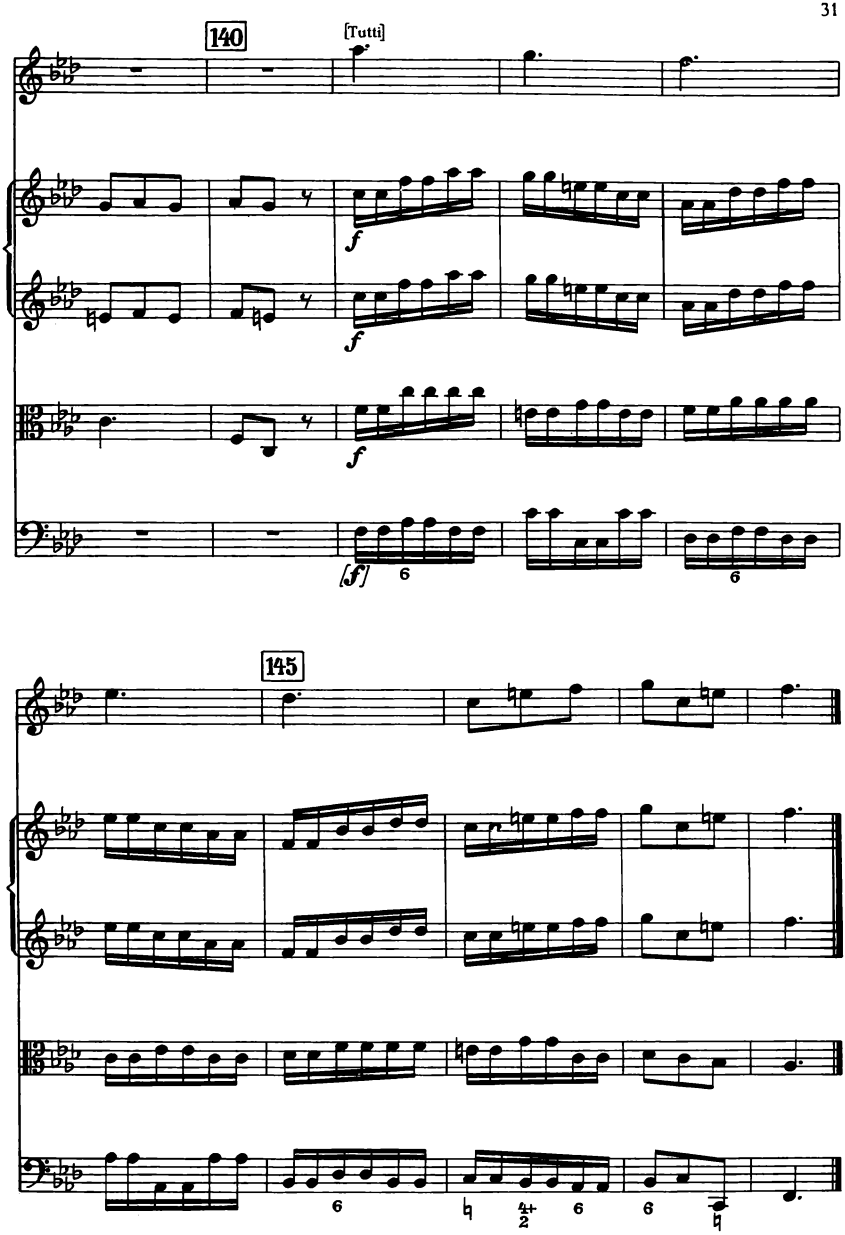
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