

Johann David Heinichen

Concertino in C-Dur Concertino in C major

für 3 Altblockflöten (Querflöten), Streicher und Generalbass
for 3 Alto Recorders (Flutes), Strings and Basso continuo

Partitur und Stimmen. Streicherstimmen (2/2/1/1/1)
Score and Parts. String Parts (2/2/1/1/1)

bearbeitet und herausgegeben von / arranged and edited by Klaus Hofmann

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P R E F A C E

Johann David Heinichen is among the leading German musicians of the early 18th century. Born in 1683 as the son of a parish priest in Krössuln in the duchy of Saxe-Weissenfels, he entered St. Thomas School, Leipzig, in 1696, and became student of the Thomaskantors Johann Schelle (1648 – 1701) and Johann Kuhnau (1660 – 1722). In 1702 he matriculated at the university of Leipzig, studying law, but soon became an opera composer. From 1710 he was active for several years in Italy. In 1716 he became Kapellmeister at the electoral Saxonian and royal Polish court at Dresden, thus becoming the director of one of the most renowned court orchestras of Europe. He died in Dresden in 1729. Heinichen made music history as an important theoretician with his treatise *Der General-Bass in der Composition* (Dresden, 1728), but he also left a significant oeuvre as a composer, comprising Lutheran and catholic sacred music as well as oratorios, operas, Italian cantatas, chamber music and concertos.

The present *concertino* is not original but is based upon free adaptation of a historical source: a concerto for four recorders surviving in a manuscript score copy written around 1730 by the Darmstadt court Kapellmeister Christoph Graupner (1683 – 1760). This copy, kept in the Universitäts- und Landesbibliothek Darmstadt under the call mark *Mus. ms. 240/3*, is titled *Concert: a 8. Flaut. Conc: 3 Flaut. Ripien: 2 Violin. Viol: e Cembalo del Sign. Heinichen*, that is, it requires a concertato recorder (*Flauto Concertato*) and three accompanying recorders (*3 Flauti Ripieni*), totalling four recorders. That the intended instruments are indeed recorders can be seen from the instruments' range and from the notation in French violin clef (with *g*' on the first line of the staff) then in common use for recorders.

Other than could be expected from the manuscript's inscription, however, the wind instrument texture is for the greatest part not in four-part, but only in three-part writing: almost always one of the parts is played by two recorders in unison; even where the texture looks like four individual parts in the score this is only the result of chord tone doublings. It can quite feasibly be surmised that the original composition only called for three recorders and the scoring was only later changed to four instruments.

Following this presumption, our edition presents an arrangement of the concerto for only three recorders. However, our interventions into the transmitted text exceed the attempt at reconstructing an anyways not entirely reconstitutable original and aim at providing an arrangement for modern practice satisfying both to performers and to the audience alike. In revising the wind writing we eliminated unison voice-leading and superfluous tone doublings in group solo recorder sections; especially in the chord accompaniment sections we have further interventions into the source's part-writing. Furthermore, a third voice was added to some sections with only two-part writing in the score (but played by four flutes, according to the source; 1st movement, m. 49, 51: 2nd recorder; 3rd movement, m. 29 – 32: 2nd recorder; m. 37 – 39: 3rd recorder; m. 46 – 48: 1st recorder; m. 119 – 123: 3rd recorder). In order to enliven the performance situation,

we have also transferred some 1st recorder solo sections (1st movement m. 37 – 39, 3rd movement m. 80 – 96) to the 2nd and 3rd recorders.

As can be inferred from various oversights, Graupner produced his score from a set of individual part materials. The text is extraordinarily flawed. Both in the wind and orchestral parts numerous and sometimes grave discrepancies had to be resolved.

We left out a short C major movement titled *Pastorell* appearing in the second place in the Darmstadt manuscript; its treble part being performed by *Violini e Flauti unison*, the dronelike lower part is assigned to the viola, the basso continuo has rests. The piece imitates a musette (bagpipes) and was perhaps originally even written for such an instrument. In the context of this concerto it seems quite out of place.

According to the reduction of the number of recorders due to our interventions as well as the shortening by one movement we call our revision of the piece by its diminutive, *concertino*, a “little concerto” – also in order to keep it better distinguishable from the unaltered *concerto* of the Darmstadt source, which has long since been made available in modern editions.

The realization of the unfigured bass is meant as a simple suggestion that can be freely modified by the players according to their taste and capabilities.

In accordance to the permissive scoring practice of the baroque era the recorders can very well be replaced by transverse flutes.

We wish to extend our warmest thanks to the Universitäts- und Landesbibliothek Darmstadt for providing copies and for permitting this publication.

Göttingen, Spring 2013

Klaus Hofmann (Herbipol.)

¹ Editions: (1) Gruppenkonzerte der Bachzeit, ed. by Karl Michael Komma (Das Erbe Deutscher Musik, vol. 11), Leipzig 1938, p. 56–63 (critical report p. 105); (2) Johann David Heinichen, Concerto a 8 für 4 Altblockflöten, Streichorchester und Basso continuo, ed. by Ilse Hechler, Celle (Moeck) 1960.

Concertino in C-Dur

für 3 Altblockflöten (Querflöten), Streicher und Generalbass

Johann David Heinichen (1683 – 1729)

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Allegro

The first system of the musical score, measures 1-4, features six staves. From top to bottom: Flauto I, Flauto II, Flauto III, Violino I, Violino II, and Viola. The Flauto I, II, and Violino I staves begin with a dynamic marking of *f*. The Viola staff begins with a dynamic marking of *f*. The Cembalo, Violoncello, and Contrabbasso are grouped together at the bottom, with the Cembalo staff starting with a dynamic marking of *f*. The music is in 3/4 time and C major.

The second system of the musical score, measures 5-8, continues the piece. It features the same six staves as the first system. The Flauto I, II, and Violino I staves continue with their *f* dynamic. The Viola staff continues with its *f* dynamic. The Cembalo, Violoncello, and Contrabbasso continue with their *f* dynamic. The music is in 3/4 time and C major.



Adagio

Fl.I solo

VI.I solo

Cemb.

Vc. (solo)

5

Allegro assai

VI.I

VI.II

Va.

Cemb.

Vc.

Cb.

Cemb.

12

Fl.I

Fl.II

Fl.III