

Eighth Note Publications

Concerto in D

Joseph Riepel
Arranged by Kevin Eisensmith

The tonal structure of this movement is fairly typical: the work modulates from the tonic (D major) to the dominant during the first solo section (m. 24), and the relative minor of the dominant (f#) is suggested (m. 49) just prior to the return of the tonic and the final solo statement (m. 57). The tempo for the first movement is given as Allegro non troppo. One need only look at the intricate rhythmic figures of the opening ritornello to understand why the composer might recommend that the performers play the movement "not too quickly." This indication is, nevertheless, nebulous because tempo markings often relate strictly to mood, not to tempo.

Riepel provides dynamic indications for every instrument in this concerto other than the trumpet, although these indications are limited mainly to piano and forte in the first movement. The trumpet soloist was apparently free to determine his own dynamic shadings. Although there are no dynamics indicated at the beginning of the movement, it can be assumed that the opening tutti was to be performed at the forte level.

Movement two, Adagio, is in five large parts:

mm.	1 - 12	Tutti 1 (opening ritornello)
	13 - 26	Solo 1
	26 - 37	Tutti 2 (ritornello)
	38 - 53	Solo 2 (ending in cadenza)
	53 - 59	Tutti 3 (closing ritornello)

The structure of this movement is similar to that of the first movement in that the principal periods--those performed by the soloist--are separated by ritornellos. Riepel utilizes a reduced orchestra for this movement by omitting the horns.

The melodic line of the solo section, with its elaborate ornamentation, is typical of a concerto slow movement. As expected, the melody is based upon the ritornello, and the first four measures duplicate the "phrase." The second violin, viola, and basso continuo parts double the trumpet's dotted rhythm to provide additional emphasis, and the viola and continuo parts are marked at a louder dynamic level.

Riepel selected A major, the dominant of the key of the concerto, as the key center for this movement. A customary modulation to the dominant (E major) and a transition to the parallel minor (the dominant's relative minor) occurs before the tonic returns and the movement ends. A major. A fermata, the standard indication at that time for a cadenza, is inserted near the end of the movement. A written-out cadenza is provided in the trumpet part, an unusual addition in an eighteenth-century concerto. The cadenza is fairly short, equivalent to approximately six measures.

Movement three, Presto, is in five large parts:

mm.	1 - 27	Tutti 1 (opening ritornello)
	28 - 55	Solo 1
	55 - 74	Tutti 2 (ritornello)
	75 - 116	Solo 2
	116 - 122	Tutti 3 (closing ritornello)

Riepel utilizes Baroque ritornello form once again, but the structure for this movement is less complicated--almost simplistic--when compared to the previous movements. This movement, however, offers a good example of Riepel's use of an initial motive as a means of unification.

The tonal structure of this movement is the least complicated of the three: D major modulating to the dominant (A major) and then returning to the tonic. This is in keeping with the style of the movement, which is light-hearted, and similar to the passepied.

That Riepel did not prepare a score is not uncommon for works of this era, since either the soloist, the first violinist or the keyboardist served as the conductor. He would insert the necessary cues in his part; therefore, a complete score would be unnecessary. Manuscript parts are available for the following instruments: Clarino Principale (Trumpet), for an instrument pitched in D; Violino Primo (Violin I); Violino Secundo (Violin II); Alto Viola (Viola); Flauto Traverso Primo and Flauto Traverso Secundo (Flute I and Flute II); and Basso cum Ripieno. Included are two separate parts for bass instruments: a Basso Continuo, which plays continuously throughout the concerto, and a Basso Ripieno, which contains the same pitches as the Continuo, but only during the tutti or forte sections. The Basso Continuo was performed by the cello and harpsichord. The harpsichordist was expected to improvise accompanying chord structures based on the given bass line, but no chord figures are given. The Basso Ripieno was played by the double bass. Although they are not listed on the title page of the concerto, parts for two horns pitched in D (Cornu Primo and Cornu Secundo), which perform as part of the ripieno ensemble, are included.

Of the four extant concertos in the Fulda Collection, only Riepel's composition has never been published. Despite the fact that Musica Rara announced more than twenty-five years ago that it intended to publish Riepel's concerto, this is the first time that the work appears in print.

ISBN: 9781554722273

CATALOG NUMBER: ST2247

COST: \$45.00

DURATION: 9:30

DIFFICULTY RATING: Difficult

Trumpet and Strings

Concerto in D á Clarino Principale

Joseph Riepel
(1709-1782)

Edited by Dr. Kevin E. Eisensmith

I

Allegro non troppo

$\text{♩} = 76$

Musical score for Concerto in D, I, Allegro non troppo. The score includes parts for Trumpet in D, Flute I, Flute II, Horn I in D, Horn II in D, Violin I, Violin II, Viola, Bassoon Ripieno, and Continuo. The score features six staves of music with various dynamics and performance instructions like trills and grace notes.

Trumpet in D

Flute I [f] 3 3 [3] 5) tr | tr |

Flute II [f] 1) 3 3 5) tr | tr |

Horn I in D [f] 2) 3)

Horn II in D [f]

Violin I [f] 3 3 4) 3 tr | tr |

Violin II [f] 3 3 tr | tr |

Viola [f]

Basso Ripieno [f]

Continuo { 4 6

A large "PREVIEW ONLY" watermark is overlaid across the middle of the page.

Continuation of the musical score for Concerto in D, I, Allegro non troppo. The score includes parts for Tpt, Fl I, Fl II, Hn I, Hn II, Vln I, Vln II, Vla, Rip, and Cont. The score features six staves of music with various dynamics and performance instructions like trills and grace notes.

Tpt

Fl I tr | - | - | - |

Fl II tr | - | - | - |

Hn I - | - | - | - |

Hn II - | - | - | - |

Vln I tr | - | - | - |

Vln II tr | - | - | - |

Vla - | - | - | - |

Rip - | - | - | - |

Cont { - | - | - | - |

Tpt

Fl I

Fl II

Hn I

Hn II

Vln I

Vln II

Vla

Rip

Cont

PREVIEW ONLY

Tpt

Fl I

Fl II

Hn I

Hn II

Vln I

Vln II

Vla

Rip

Cont

Tpt

Fl I [tr] [tr]

Fl II tr [f]

Hn I [f]

Hn II [f]

Vln I tr [tr] 3 tr [f] p

Vln II tr [f] 3 tr [p]

Vla

Rip f

Cont { f p

PREVIEW ONLY

Tpt

Fl I

Fl II

Hn I

Hn II

Vln I

Vln II

Vla

Rip

Cont {

19

Tpt

Fl I

Fl II

Hn I

Hn II

Vln I

Vln II

Vla

Rip

Cont

This musical score page contains ten staves. Measures 19 and 20 begin with the Tpt and Vln I parts. Measure 20 includes dynamic markings [tr] and 3. Measures 21 show the continuation of the Vln I and Vln II parts. The Vla and Rip parts are also present.

20

21

PREVIEW ONLY

22

Tpt

Fl I

Fl II

Hn I

Hn II

Vln I

Vln II

Vla

Rip

Cont

This musical score page contains ten staves. Measure 22 begins with the Tpt and Vln I parts. The Vln II part starts in measure 22. The Vla and Rip parts are also present.

25

26

27

Tpt

Fl I

Fl II

Hn I

Hn II

Vln I

Vln II

Vla

Rip

Cont

PREVIEW ONLY

28

29

30

Tpt

Fl I

[f]

Fl II

[f]

Hn I

[f]

Hn II

[f]

Vln I

f

Vln II

f

Vla

f

Rip

f

Cont

Tpt

Fl I

Fl II

Hn I

Hn II

Vln I

Vln II

Vla

Rip

Cont

34

35

Tpt

Fl I

Fl II

Hn I

Hn II

Vln I

Vln II

Vla

Rip

Cont

Tpt

Fl I *tr*
3 3

Fl II [tr]

Hn I

Hn II

Vln I [tr] 3 3 *mf* *p*

Vln II *mf* *p*

Vla *p*

Rip

Cont { *p*

PREVIEW ONLY

Tpt 40 41 42

Fl I

Fl II

Hn I

Hn II

Vln I *tr* 3 3 3 3

Vln II

Vla

Rip

Cont {

43

Tpt

Fl I

Fl II

Hn I

Hn II

Vln I

Vln II

Vla

Rip

Cont

44

45

PREVIEW ONLY

Tpt

Fl I

Fl II

Hn I

Hn II

Vln I

Vln II

Vla

Rip

Cont

Tpt

Fl I [f]

Fl II [f]

Hn I [f]

Hn II [f]

Vln I f

Vln II f

Vla f

Rip f

Cont { f

PREVIEW ONLY

Tpt

Fl I

Fl II

Hn I

Hn II

Vln I

Vln II

Vla

Rip 8)

Cont { 8)

Tpt

Fl I

Fl II

Hn I

Hn II

Vln I

Vln II

Vla

Rip

Cont

PREVIEW ONLY

Tpt

Fl I

Fl II

Hn I

Hn II

Vln I

Vln II

Vla

Rip

Cont

61

62

63

Tpt

Fl I

Fl II

Hn I

Hn II

Vln I

Vln II

[*p*]

Vla

Rip

Cont

64

65

6

PREVIEW ONLY

Tpt

Fl I

Fl II

Hn I

Hn II

Vln I

Vln II

[*f*]

Vla

Rip

Cont

67

Tpt [p]

Fl I [p]

Fl II [p]

Hn I [p] [pp]

Hn II [p] [pp]

Vln I [p] [pp] tr

Vln II [p] [pp] tr

Vla [p] [pp]

Rip

Cont [p] [pp]

PREVIEW ONLY

Tpt

Fl I

Fl II

Hn I

Hn II

Vln I

Vln II

Vla

Rip

Cont

PREVIEW ONLY

Tpt

Fl I

Fl II

Hn I

Hn II

Vln I

Vln II

Vla

Rip

Cont

II
HORNS TACET

Adagio $\frac{2}{4}$ $\text{♩} = 76$

2 3 4 5 6 7 8

This section starts with a dynamic of f . Measures 2-3 show eighth-note patterns. Measure 4 begins with a forte dynamic (f) followed by eighth-note patterns. Measures 5-8 continue with eighth-note patterns, with dynamics including p , p , p , and p .

9 10 11 12 13 14 15 16

This section starts with a dynamic of f . Measures 9-13 feature eighth-note patterns. Measure 14 is a rest. Measures 15-16 continue with eighth-note patterns, with dynamics including $[mf]$, p , p , p , and p .

17 18 19 20 21 22 23 24

This musical score page shows measures 17 through 24. The instrumentation includes Trumpet (Tpt), Flute I (Fl I), Flute II (Fl II), Violin I (Vln I), Violin II (Vln II), and Cello/Bassoon (Vla). Measure 17 starts with a dynamic of *f*. Measures 18 and 19 feature sixteenth-note patterns in the woodwind parts. Measure 20 includes dynamics *p* and *f*. Measures 21 and 22 show eighth-note patterns. Measure 23 ends with a dynamic of *f*. Measure 24 concludes with a dynamic of *p*.

PREVIEW ONLY

25 26 27 28 29 30 31

This musical score page shows measures 25 through 31. The instrumentation includes Trumpet (Tpt), Flute I (Fl I), Flute II (Fl II), Violin I (Vln I), Violin II (Vln II), Cello/Bassoon (Vla), and Double Bass (Rip). Measures 25-27 feature sixteenth-note patterns. Measures 28-30 include dynamics *f*, *p*, and *tr*. Measures 31 ends with a dynamic of *f*.

33 34 35 36 37 38 39 40

PREVIEW ONLY

1 2 43 44 5 46 t

Tpt *tr* 47 48 49 50 51 52 CADENZA 53
 Fl I *p* *f* *tr*
 Fl II *p* *tr*
 Vln I *p* *f*
 Vln II *p* *f*
 Vla *p* *f*
 Rip

PREVIEW ONLY

54 55 7 58 59
 Tpt
 Fl I *f*
 Fl II *f*
 Vln I *f* 3 3 3 3
 Vln II *f* 3 3
 Vla
 Rip *f*
f

Presto

2

3

4

III

6

7

8

9

10

Tpt

Fl I [f]

Fl II [f]

Hn I [f]

Hn II [f]

Vln I [f] [mf]

Vln II [f] [mf]

Vla [f]

Rip [f]

Cont { [f] [mf]

PREVIEW ONLY

Tpt

Fl I

Fl II

Hn I

Hn II

Vln I

Vln II

Vla

Rip

Cont {

21 22 23 24 25 26 27 28 29 30

Tpt

Fl I

Fl II

Hn I

Hn II

Vln I

Vln II

Vla

Rip

Cont

PREVIEW ONLY

Tpt

Fl I

Fl II

Hn I

Hn II

Vln I

Vln II

Vla

Rip

Cont

41 42 43 44 45 46 47 48 49 50

Tpt
Fl I
Fl II
Hn I
Hn II
Vln I
Vln II
Vla
Rip
Cont

PREVIEW ONLY

1 52 53 54 55 57 8 59 60

Tpt
Fl I
Fl II
Hn I
Hn II
Vln I
Vln II
Vla
Rip
Cont

61 62 63 64 65 66 67 68 69 70

Tpt

Fl I

Fl II

Hn I

Hn II

Vln I

Vln II

Vla

Rip

Cont

PREVIEW ONLY

Tpt

Fl I

Fl II

Hn I

Hn II

Vln I

Vln II

Vla

Rip

Cont

81 82 83 84 85 86 87 88 89 90

Tpt Fl I Fl II Hn I Hn II Vln I Vln II Vla Rip Cont

PREVIEW ONLY

1 92 93 94 95 97 8 99 100

Tpt Fl I Fl II Hn I Hn II Vln I Vln II Vla Rip Cont

101 102 103 104 105 106 107 108 109 110 111

Tpt Fl I Fl II Hn I Hn II Vln I Vln II Vla Rip Cont

PREVIEW ONLY

Tpt Fl I Fl II Hn I Hn II Vln I Vln II Vla Rip Cont

PREVIEW ONLY

PREVIEW ONLY

ISBN 978-1-55472-227-3

A standard 1D barcode representing the ISBN number 978-1-55472-227-3.

9 781554 722273

Exclusively distributed
in the United States by:



www.alfred.com

ST2247 \$45.00

A standard 1D barcode representing the price \$45.00 for item ST2247.

6 85462 00845 2