

Trumpet Concerto

in E-Flat Major (Hob. VIIe: 1)

Arranged as a duet for 2 Trumpets by Max Sommerhalder
for teaching – for memorizing – for fun

Joseph Haydn

EMR 6096

1. Trumpet: B^b + E^b

2. Trumpet: B^b + E^b

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Joseph Haydn: Trumpet Concerto in E-flat major, arranged as a duet for two trumpets

Haydns Trompetenkonzert in Form eines Duets mutet zunächst als Witz an und war - aus einer improvisierten Darbietung in fröhlicher Runde hervorgegangen - ursprünglich auch als solcher gedacht. Erst im Nachhinein zeigte sich ein tieferer musikalischer Nutzen.

Bekanntlich bedeutet das Wort "Concerto" ursprünglich so etwas wie "Wettstreit". Dieser spielt sich bei einem klassischen Solokonzert mit nur einem Solisten zwischen diesem und dem Orchester ab. Ein gutes Solokonzert ist also mehr als ein Solopart mit Begleitung. Es ist ein musikalisches Drama, und der Solist beherrscht seinen Part nur dann überzeugend, wenn er auch die "Argumente" seiner Partner im Orchester kennt - und zwar auswendig. Doch damit ist es bei vielen "Solisten" nicht weit her, von denen einige nicht einmal ihren eigenen Part im Gedächtnis haben.

Gebrauchsanweisung

Im Unterricht ermöglicht das Duett dem Lehrer, den Orchesterpart zu markieren. Den Schülern dient es dazu, das Konzert auf vergnädliche Weise paarweise zu üben und auswendig zu lernen, indem sie abwechselnd den Solo- und den Orchesterpart übernehmen. Durch die weit größere Virtuosität der "Orchester-Trompete" wird die Wichtigkeit und Schwierigkeit des Soloparts in psychologisch willkommener Weise relativiert. Dafür fallen intonatorische und rhythmische Mängel umso eher auf.

Vor allem aber lösen sich durch die Beschäftigung mit dem Orchesterpart viele strittige Fragen der Artikulation, Phrasierung und Dynamik von selbst. Haydn, der diese Partitur in grösster Eile niederschrieb, hat zwar, wie das damals üblich war, den Solopart kaum bezeichnet. In den Orchesterstimmen aber tat er durchaus kund, wie er sich die Artikulation der verschiedenen Motive vorstellte.

So erscheinen die ersten beiden Noten im Hauptthema des ersten Satzes fast stets gebunden, wie auch das aufsteigende Dreiklangsmotiv in T.9 / T.46. Dagegen gibt Haydn für das Hauptthema im 3. Satz die verschiedenen Artikulationsvarianten. Wieso sollte dann nicht auch der Solist etwas Phantasie walten lassen?

Nun mag der Solist solche Anregungen aus dem Orchester aufgreifen oder auch nicht, doch ignorieren kann sie nicht, wer Ohren hat. An vielen Stellen, besonders im 2. Satz, drängt es sich geradezu auf, die Artikulation derjenigen der Begleitstimmen anzugeleichen. Slavische Befolgeung des Notentexts ist dem Geist dieses Musik ebenso fremd wie all die willkürlichen, aber bereits zur Tradition gewordenen Manipulationen durch allerlei "Herausgeber".

Die vorliegende Bearbeitung hält sich in Harmonik, Dynamik und Artikulation getreu an Haydns Autograph. Einige wenige Ergänzungen sind durch Klammern oder Strichelung gekennzeichnet.

Für die Wiedergabe des Orchesterparts eignen sich die B- oder die C-Trompete wegen ihres grösseren Tonvorranges in der Tiefe am besten.

Dank schulde ich Eric Aubier, der dieses Duet uraufführen half, che es geschrieben war, und Julian Sommerhalder, der das Versuchskaninchen spielte.

Detmold, Juni 1998
Max Sommerhalder

Le concerto de Haydn en forme de duo ? On pourra croire à une rigolade, et en effet l'origine du concert fut une version improvisée lors d'une rencontre amicale empreinte de bonne humeur. L'utilité profonde de cette adaptation ne se révèle qu'ultérieurement.

On sait qu'à l'origine, le mot "concerto" signifiait "concours". Celui-ci se déroule, dans le cas d'un concerto classique pour un seul instrument et orchestre, entre le soliste et l'ensemble. Un concerto bien écrit ne se limite donc pas à une ligne mélodique pour le soliste avec accompagnement d'orchestre. Il s'agit en fait d'un véritable drame musical, où le soliste, pour être convaincant, doit connaître par cœur les arguments de ses partenaires dans l'orchestre. On doit malheureusement constater que certains solistes n'ont même pas mémorisé leur propre partie.

Mode d'emploi

Dans l'enseignement, ce duo permet au professeur de représenter la partie d'orchestre à la trompette. Les élèves peuvent se réunir par deux pour travailler ce concerto et le mémoriser, en invertissant les rôles de soliste et d'accompagnateur. Le fait que la partie d'orchestre est bien plus virtuose que celle du soliste relativise l'importance de ce dernier, ce qui est positif sur le plan psychologique. D'autre part, toute imperfection en matière de rythme ou d'intonation sera mise en relief.

Une connaissance intime de la partie d'orchestre résoud en plus mainte question épingleuse au sujet de l'articulation, du phrasé et des nuances. Haydn écrit cette partition à la hâte, laissant la partie soliste quasi dépourvue d'indications détaillées, comme ce fut souvent le cas à l'époque. Les parties d'orchestre par contre comportent des annotations assez complètes précisant sa conception de l'articulation des différents thèmes.

Par exemple les deux premières notes du thème principal du premier mouvement sont presque toujours liées, comme d'ailleurs le motif en arrière ascendant des mesures 9 et 46. A ceci s'oppose le cas du thème principal du troisième mouvement qui se voit doté d'un grand nombre de variantes d'articulation, ce qui semble donner le champ libre à l'imagination du soliste.

Que le soliste choisisse de refléter les indications contenues dans la partie orchestrale ou non, il ne peut en aucun cas les ignorer, à moins d'être sourd ! Il y a de nombreux passages, particulièrement dans le 2^e mouvement, où une certaine adaptation à l'articulation de l'accompagnement s'impose à l'évidence. L'esprit de cette musique est étranger tant à une obéissance servile au texte qu'aux manipulations arbitraires (y compris celles devenues traditionnelles) introduites par main "éditeur".

L'arrangement présent se tient à l'harmonie, aux nuances et aux articulations du manuscrit du compositeur. Les rares indications supplémentaires sont clairement signalées par des parenthèses ou par des pointillés.

La partie d'accompagnement sera jouée de préférence sur une trompette en si ou en ut dont la tessiture offre plus de possibilités dans le grave.

Je tiens à remercier Eric Aubier, qui contribua à la création de cette version avant même qu'elle ne fut écrite sur papier, ainsi qu'à Julian Sommerhalder qui joua le rôle de coéquipier.

Detmold, Juin 1998
Max Sommerhalder

Haydn's Trumpet Concerto in the form of a duet would seem at first to be a joke, and in fact it was meant to be one when it was first improvised amongst friends. Only later was a more profound musical purpose seen in it.

It is generally known that the word "concerto" originally meant a competition. This takes place, in a classical concerto with only one soloist, between the latter and the orchestra. A good concerto is therefore more than a solo part with accompaniment; it is a musical drama. The soloist sounds convincing only if he knows his partners' arguments, and he must know them by heart. Not all soloists achieve this, however; some of them do not even manage to memorise their own part.

Instructions for use

In the course of a lesson, this duet enables the teacher to represent the orchestral part on his trumpet. Pupils may practise in pairs, learning it by heart and changing over between the solo and the orchestral part. The fact that the accompanying trumpet part is much more virtuosic than the solo part means that the importance and difficulty of the soloist is put into perspective, which is very welcome from the psychological point of view. On the other hand, the slightest defect in rhythm or intonation will be revealed without mercy.

However even more important is the fact that acquaintance with the orchestral part solves many questions and doubts concerning articulation, phrasing and dynamics. Haydn wrote this score in a great hurry, and, as was usual at the time, hardly bothered with any such details in the solo part. However he did convey his wishes concerning the articulation of the various themes in the orchestral parts.

For instance the first two notes of the main theme of the first movement are almost always slurred, as is the rising triad motif in bars 9 and 46. On the other hand, the main subject of the third movement is given with many different articulations, so that the soloist can also feel free to exercise his imagination here.

The soloist may adopt these indications from the orchestral part or not, but if he has ears he cannot ignore them. In many places, especially in the second movement, matching one's articulation to that of the accompaniment seems a must. Slavish obedience to the text is just as alien to the spirit of this music as the traditional arbitrary manipulations by certain "editors".

The present arrangement meticulously respects the harmony, dynamics and articulation found in the composer's manuscript. The few additions that seemed desirable are clearly differentiated by brackets or dotted lines.

The orchestral part is best played on a B^b or C trumpet because of their wider range in the low register.

I am grateful to Eric Aubier, who took part in the first performance of this duet version before it was written down, and to Julian Sommerhalder who acted as a guinea pig to try it out.

Detmold, June 1998
Max Sommerhalder

Trumpet Concerto in E-flat major

(Hob. VIIe : 1)

arranged as a trumpet duet

Joseph Haydn
(1732 - 1809)

Arr.: Max Sommerhalder

I.

Allegro

Clarino Solo [in C]

Orchestra (2nd Trumpet in C)

5

9

13

18

ossia

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2

24

27

30

33

37 Solo

41

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165

[Cadenza]

170

II.

Andante

cantabile

p *fz* *fz* *fz* *p*

5

9

p staccato legato

13

fz

17

ten. *fz* *fz*

22

fz

26

fz *p* *fz*

30

v

34

38

fz *fz* *fz*

A musical score for piano, showing two staves. The top staff starts with a rest followed by a melodic line consisting of eighth and sixteenth notes. The bottom staff begins with a sixteenth-note grace note followed by a sustained eighth note. Measure 43 continues with eighth and sixteenth-note patterns on both staves.

A musical score for orchestra, page 46, showing measures 1 and 2. The score consists of two staves. The top staff uses a treble clef, a B-flat key signature, and common time. The bottom staff uses a bass clef, a B-flat key signature, and common time. Both staves feature eighth-note patterns with various rests and dynamic markings like 'p' (piano) and 'f' (forte). Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic.

III.

**Finale
Allegro**

A musical score for piano in 2/4 time, key signature of B-flat major (two flats). The right hand (melodic line) starts with a rest, followed by eighth-note pairs: (F, A), (G, B), (A, C), (B, D), (C, E), (D, F), (E, G), (F, A). The left hand provides harmonic support with eighth-note chords: (F, A, C, E), (G, B, D, F), (A, C, E, G), (B, D, F, A), (C, E, G, B), (D, F, A, C), (E, G, B, D), (F, A, C, E). The dynamic is marked 'p' (piano).

A musical score for piano, page 7, featuring two staves. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120. The bottom staff shows a bass clef, a key signature of one flat, and a tempo marking of quarter note = 120. Measures 1-4 consist of eighth-note patterns. Measure 1: Treble staff has a rest, bass staff has eighth notes. Measure 2: Treble staff has eighth notes, bass staff has a rest. Measure 3: Both staves have eighth notes. Measure 4: Both staves have eighth notes.

Musical score for piano, page 12, measures 1-6. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. Measure 1: Both staves are silent. Measure 2: Both staves are silent. Measure 3: Both staves are silent. Measure 4: Both staves are silent. Measure 5: The left hand plays a eighth-note bass line (D, E, D, E) and the right hand plays a eighth-note treble line (A, B, A, B). Measure 6: The left hand plays a eighth-note bass line (D, E, D, E) and the right hand plays a eighth-note treble line (A, B, A, B). Measure 7: The left hand plays a eighth-note bass line (D, E, D, E) and the right hand plays a eighth-note treble line (A, B, A, B). Measure 8: The left hand plays a eighth-note bass line (D, E, D, E) and the right hand plays a eighth-note treble line (A, B, A, B). Measure 9: The left hand plays a eighth-note bass line (D, E, D, E) and the right hand plays a eighth-note treble line (A, B, A, B). Measure 10: The left hand plays a eighth-note bass line (D, E, D, E) and the right hand plays a eighth-note treble line (A, B, A, B). Measure 11: The left hand plays a eighth-note bass line (D, E, D, E) and the right hand plays a eighth-note treble line (A, B, A, B). Measure 12: The left hand plays a eighth-note bass line (D, E, D, E) and the right hand plays a eighth-note treble line (A, B, A, B).

A musical score page featuring two staves. The top staff uses a treble clef and has a key signature of one flat. It consists of five measures, each starting with a note and followed by a dash, indicating a sustained note. The bottom staff uses a bass clef and has a key signature of one flat. It also consists of five measures, with the first measure containing eighth-note pairs and the subsequent measures containing quarter notes.

Musical score for piano, page 28, measures 1-2. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of $\frac{4}{4}$. The bottom staff shows a treble clef, a key signature of one flat, and a tempo marking of $\frac{2}{2}$. Measure 1 starts with a whole rest followed by a half note. Measure 2 starts with a half note followed by a whole note. Measures 3-4 show eighth-note patterns. Measures 5-6 show sixteenth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 show sixteenth-note patterns.

A musical score page for piano, page 34. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Both staves are in common time (indicated by a 'C'). The key signature is one flat (B-flat), indicated by a 'B' with a flat sign. The music begins with a rest in the treble clef staff, followed by a melodic line of eighth notes. The bass clef staff also begins with a rest, followed by a harmonic line consisting of eighth-note chords. The music continues with a series of eighth-note chords in the bass clef staff, providing harmonic support for the melodic line in the treble clef staff.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one flat. The music consists of eighth-note patterns. Measure 39 starts with a rest followed by a sixteenth note. The right hand then plays a eighth-note pattern: eighth-note downstroke, eighth-note upstroke, eighth-note downstroke, eighth-note upstroke. The left hand plays a eighth-note pattern: eighth-note downstroke, eighth-note upstroke, eighth-note downstroke, eighth-note upstroke. This pattern repeats for the remainder of the measure.