Johann Joseph Rösler
1771–1812

Koncert D dur
pro klavír a orchestr

Concerto in D major
for Pianoforte and Orchestra

Partitura/Score

K vydání připravila/Edited by
Alena Hönigová

MgA. Alena Hönigová ◆ Praha ◆ 2018

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Obsazení
sólový klavír s doprovodem orchestru (flétna, 2 hoboje, 2 fagoty, 2 lesní rohy, 2 trubky (*clarini*), tympány a smyčce)

Instrumentation
solo piano and orchestra (flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, strings)

Editor: Alena Hönigová
Překlad/Translation: Rhianydd Hallas
Grafika/Graphics: Yellow Shapes
Pramen/Source: ROESLER, Joseph: *Concerto pour Piano Forte, op. 15.* Offenbach: J. André PN 2834 [Tištěné party/Printed parts]. Archiv der Gesellschaft der Musikfreunde in Wien, sign. VII 12990 (Q 16927).
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Roesler op:15. Violino primo.

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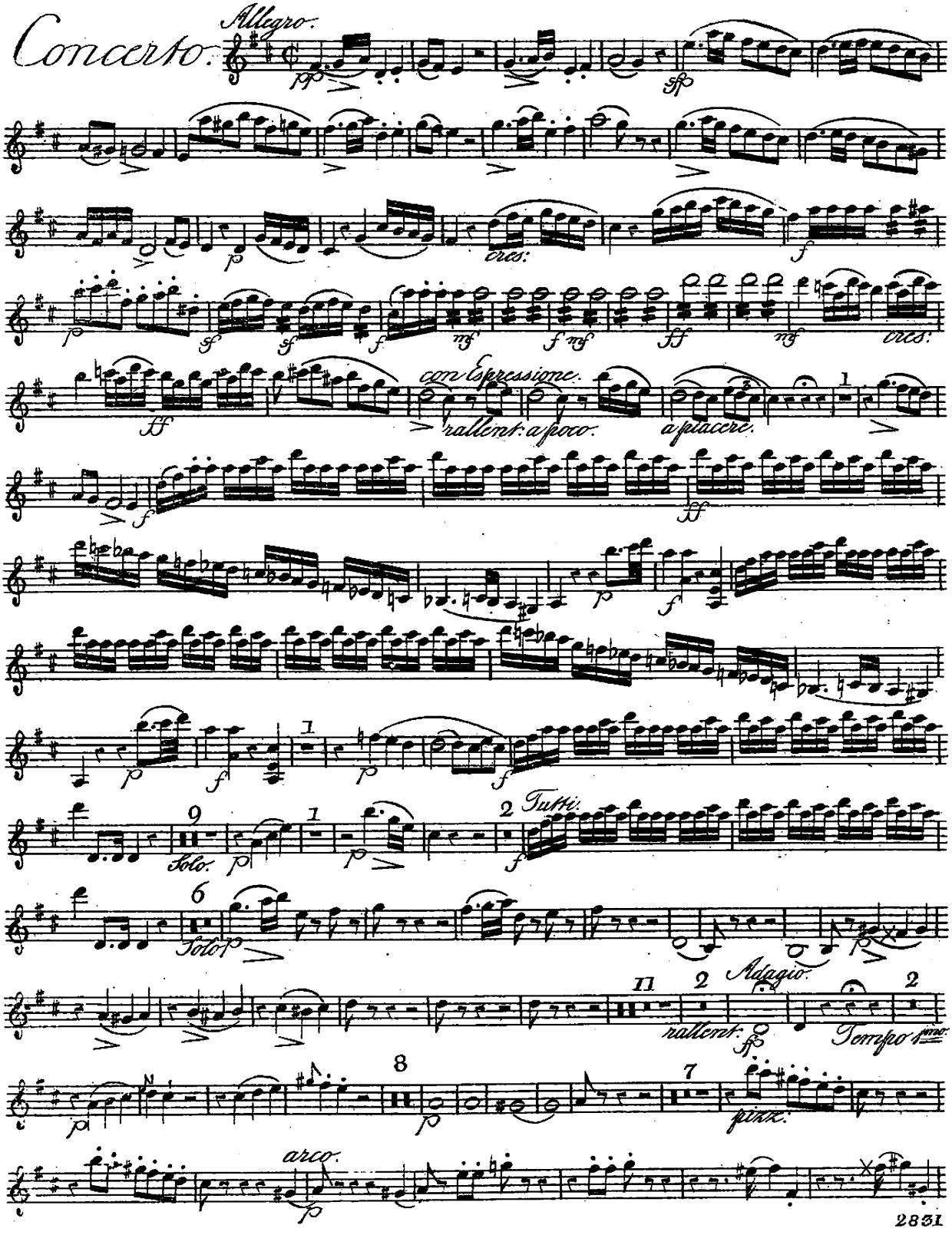
Concerto.



Předmluva

Hudba skladatele, kapelníka a klavírního virtuosa Johanna Josepha Röslera (22. 8. 1771[1] Banská Štiavnice – 28. 1. 1812[2] Praha) byla ve 20. století téměř zapomenuta. Za většinu informací o jeho životě vděčíme článku v *Monatsbericht der Gesellschaft der Musikfreunde des Oesterreichischen Kaiserstaates*[3] z roku 1829, kterou později doplnil Constant von Wurzbach[4].

Již v 19. století bylo Röslerovo jméno zaměňováno se jménem Antonína Rösslera neboli Rosettiho, o generaci staršího kapelníka z Ludwigslustu. Rösler své skladby nejčastěji podepisoval Joseph Rösler, ale nalezneme i celou řadu dalších forem jeho jména (Joseph Rössler, Röβler, Röszler, případně Giuseppe či Giuseppe Giovanni Roesler). Jeho otec, Carl Anton Rösler, působil v letech 1770–1774 jako důlní rada (Bergrat) v Banské Štiavnici (Schemnitz) v tehdejších Uhrách, dnešním Slovensku, poté byl jmenován guberniálním radou (Gubernialrat) v Praze. Johann Joseph Rösler získal od svého otce hudební základy, které pak rozvíjel jako samouk při svých gymnaziálních a filozofických studiích v Praze.

V roce 1795 získal místo kapelníka u Guardasoniho operní společnosti v Praze. Působil zde až do roku 1805, kdy se stal kapelníkem operního orchestru Dvorního divadla (Hoftheater) ve Vídni. Zde si získal náklonnost jednoho z nejvlivnějších vídeňských hudebních mecenášů – knížete Josefa Františka Maxmiliána Lobkowitze, který ho angažoval jako jednoho ze svých kapelníků.

Preface

The music of composer, kapellmeister, and piano virtuoso Johann Joseph Rösler (b. Schemnitz [now Banská Štiavnica], 22nd August 1771[1]; d. Prague, 28th January 1812[2]) was almost forgotten in the 20th century, and most biographical information on him is found only in an article in *Monatsbericht der Gesellschaft der Musikfreunde des Oesterreichischen Kaiserstaates*[3] from 1829 (later supplemented by Constant von Wurzbach[4]).

In the 19th century, Rösler's name was confused with the name of Antonín Rössler or Rosetti, a kapellmeister one generation older from Ludwigslust. Johann Joseph Rösler appears to have mainly signed his compositions as Joseph Rösler, but other forms of his name have been found: Joseph Rössler, Röβler, Röszler, and Giuseppe or Giuseppe Giovanni Roesler. His father, Carl Anton Rösler, worked from 1770-1774 as a *Bergrat*[5] in Banská Štiavnica (Schemnitz) in what was then called Hungary, today Slovakia, and was later appointed as a *Gubernialrat*[6] in Prague. Johann Joseph Rösler received his initial musical education from his father, which he then developed as a self-taught musician throughout his years at grammar school, and later during his philosophical studies in Prague.

In 1795 he gained a position as kapellmeister at the Guardasoni Opera Company in Prague. He worked there until 1805, when he became the kapellmeister of the opera orchestra for the court theatre (Hoftheater) in Vienna. It was here that he gained the admiration of one of Vienna's most influential musical patrons, Prince Franz Maximilian Lobkowitz, who engaged Rösler as one of his kapellmeisters.

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[1] Banská Štiavnica, Slovensko, Státní archiv, FHL mikrofilm 2,002,716, 379. Dostupné z https://familysearch.org/ark:/61903/1:1:KDN4-J9S. Citováno 21. března 2016.

[2] Matrika zemřelých římsko-katolického farního úřadu u kostela sv. Havla v Praze na Starém Městě z let 1800–1822, sign. HV Z5, 179.

[3] Nachricht vom Leben und den Werken des Tonsetzers Joseph Rösler. *Monatsbericht der Gesellschaft der Musikfreunde.* Wien: Gesellschaft der Musikfreunde des Österreichischen Kaiserstaates, 1829, 1(**4**), 57-64.

[4] WURZBACH, Constant von. *Biographisches Lexikon des Kaiserthums Österreich: enthaltend die Lebensskizzen der denkwürdigen Personen, welche 1750 bis 1850 im Kaiserstaate und in seinen Kronländern gelebt haben.* Wien: Druck und Verlag der k. k. Hof- und Staatsdruckerei, 1874, 26, 242–244.

[5] Nachricht vom Leben, 58 (viz pozn. 3).

[1] Banská Štiavnica, Slovakia, State regional archives, 'Slovakia church and Synogogue books, 1592-1910', FHL microfilm 2,002,716, 379. Available from: https://familysearch.org/ark:/61903/1:1:KDN4-J9S. Accessed 2016 March 21.

[2] Prague City Archives, Parish register of the St. Havel's church in the Old Town in Prague, 'Index of deceased, 1800-1822', sign. HV Z5, 179.

[3] Nachricht vom Leben und den Werken des Tonsetzers Joseph Rösler. *Monatsbericht der Gesellschaft der Musikfreunde*. Wien: Gesellschaft der Musikfreunde des Österreichischen Kaiserstaates, 1829, 1(**4**), 57-64.

[4] WURZBACH, Constant von. *Biographisches Lexikon des Kaiserthums Österreich: enthaltend die Lebensskizzen der denkwürdigen Personen, welche 1750 bis 1850 im Kaiserstaate und in seinen Kronländern gelebt haben.* Wien: Druck und Verlag der k. k. Hof- und Staatsdruckerei, 1874, 26, 242–244.

[5] Bergrat was an assessor in the Royal Mint and Mining Office.

[6] Gubernialrath was a civilian who held a senior position in local or governmental administration of the Habsburg Monarchy.

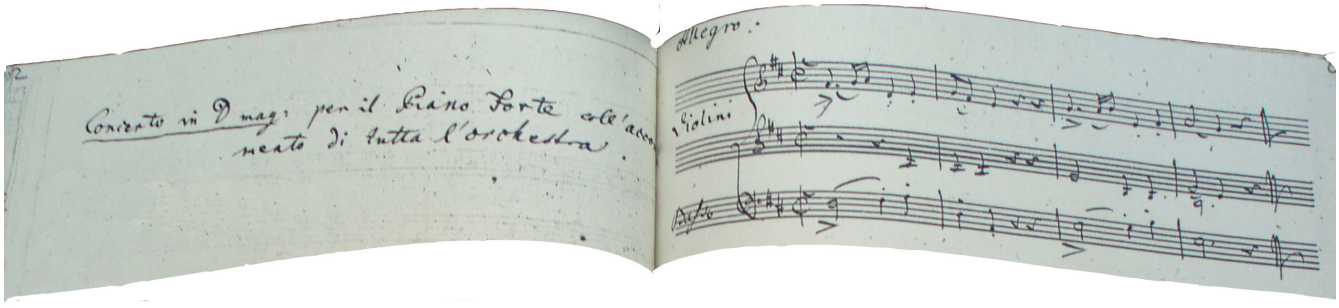
[7] Nachricht vom Leben, 58. (See note 3).

V roce 1810 Rösler onemocněl (patrně tuberkulózou) a této nemoci 28. ledna 1812 podlehl. Řada dobových pramenů[5] uvádí, že jeho smrt byla přijata s velkým smutkem a že s talentovaným hudebníkem odešel i laskavý a charakterní člověk. Gerber[5] uvádí, že se na jeho pohřbu hrálo Rosettiho Requiem za přítomnosti řady skladatelů a hudebníků.

In 1810, Rösler fell ill (probably tuberculosis) and died on 28th January 1812. Many contemporary sources[7] claim that his death was received with great sadness, and that, with the passing of this talented musician, they had also lost a kind person. Gerber[8] states that a Requiem by Rosetti was played at his funeral in the presence of many composers and musicians.

Podle Röslerova vlastnoručně psaného tematického katalogu (*Repertorio di tutte le mie Composizioni incominciando dall´ Anno 1796*[7]) a na základě nalezených not zkomponoval 9 oper na italská i německá libreta (některé byly později přeloženy do češtiny), 2 pantomimy, melodram a více než 30 hudebních vložek do oper jiných autorů. Je také autorem nejméně 80 dalších vokálních děl (2 mší, 6 kantát, 2 motet, řady árií, duetů, tercet, kvartetů a písní na italské i německé texty). Psal též sinfonie, koncerty, komorní hudbu a skladby pro klavír nebo cembalo.

Using Rösler's own written thematical catalogue (*Repertorio di tutte le mie Composizioni incominciando dall' Anno 1796*[9]) and adding any extant music written after the creation of this catalogue, it can be seen that he composed 9 operas based on Italian and German librettos (some later translated into Czech), 2 pantomimes, a melodrama, and more than 30 musical additions to other composers' works. He is also the author of at least 80 other vocal works (including 2 masses, 6 cantatas, 2 motets, arias, duets, trios, quartets, and songs on Italian and German texts), along with sinfonias, concertos, chamber music, and piano or harpsichord compositions.



Záznam v Röslerově tematickém katalogu/ Record in Röslers catalogue:
Concerto in D mag. per il Piano Forte coll' accompagnamento di tutta l' orchestra.

SCHILLING, Gustav. *Encyclopädie der gesamten musikalischen Wissenschaften oder Universal-Lexicon der Tonkunst.* Stuttgart: Frz. Köhler, 1838, 6, 65–66.

GASSNER, F. S. Dr. *Universal-Lexikon der Tonkunst.* Stuttgart: Frz. Köhler, 1849, 732.

[Nekrolog]. *Intelligenzblatt der Jenaischen allgemeinen Literatur-Zeitung.* Jena: Zeitungsexpedition, Leipzig: könig. Sachs. Zeitungsexpedition, November 1812, 66 **(9)**, 522.

[6] GERBER, Ernst Ludwig. *Neues historisch-biographisches Lexikon der Tonkünstler, .. . Dritter Theil. K. – R.* Lepzig: A. Kühnel, 1813, 899–900.

[7] *Repertorio di tutte le mie Composizioni incominciando dall´ anno 1796. Parte 1ma.* [Röslerův vlastnoručně psaný tematický katalog z let 1796–1809]. Autograf uložen v Archiv der Gesellschaft der Musikfreunde in Wien.

[8] ADLER, Guido, CHRYSANDER, Friedrich a Philipp SPITTA, ed. Ein Satz eines unbekannten Klavierkonzertes von Beethoven.

SCHILLING, Gustav. *Encyclopädie der gesamten musikalischen Wissenschaften oder Universal-Lexicon der Tonkunst.* Stuttgart: Frz. Köhler, 1838, 6, 65–66.

GASSNER, F. S. Dr. *Universal-Lexikon der Tonkunst. Neue Handausgabe in einem Bande.* Stuttgart: Frz. Köhler, 1849, 732.

[Obituary]. *Intelligenzblatt der Jenaischen allgemeinen Literatur-Zeitung.* Jena: Zeitungsexpedition, Leipzig: könig. Sachs. Zeitungsexpedition, November 1812, 66 **(9)**, 522.

[8] GERBER, Ernst Ludwig. *Neues historisch-biographisches Lexikon der Tonkünstler, ... Dritter Theil. K. – R. Lepzig:* A. Kühnel, 1813, 899–900.

[9] *Repertorio di tutte le mie Composizioni incominciando dall´ anno 1796. Parte 1ma.* [Rösler's handwritten thematic catalogue listing his compositions from 1796 to 1809]. Autograph in Archiv der Gesellschaft der Musikfreunde in Wien.

[10] ADLER, Guido, CHRYSANDER, Friedrich a Philipp SPITTA, ed. Ein Satz eines unbekannten Klavierkonzertes von Beethoven.

Klavírní koncert D dur

Podle Röslerova katalogu byl *Klavírní koncert D dur* zkomponován v roce 1802. Autograf koncertu se nepodařilo znovu nalézt, ale opisy partů první věty objevil na konci 19. století Guido Adler. Ve svém článku „Ein Satz eines unbekannten Klavierkonzertes von Beethoven"[8] z roku 1888 o tomto nálezu podrobně pojednává. Orchestrální hlasy vlastnil pražský muzikolog Emil Bezecný a klavírní part jeho nevlastní bratr Josef von Bezecný, tajný rada ve Vídni. Podle výpovědi Josefa von Bezecného opisy všech partů pořídil jeho otec Josef Bezecný[9], ředitel Hradčanského ústavu pro nevidomé.

Titul na obalu orchestrálních partů „Concerto in D-dur für Pianoforte | mit Orchester | von L. v. Beethoven", nadpis na obalu klavírního partu „Beethoven | Concert in D dur | J. B.", stejně jako formální analýza[10] a pražský původ rukopisů vedly Adlera k přesvědčení, že se jedná o raný Beethovenův koncert. Větu tedy zařadil do souborného vydání Beethovenova díla u nakladatelství Breitkopf & Härtel[11]. Autorství *Klavírního koncertu D dur* uvedl na pravou míru Max Engel v článku „Der angeblich Beethovensche Klavierkonzertsatz"[12] (Údajně Beethovenova koncertní věta) v roce 1925. V archivu vydavatelství Joh. André, Offenbach a./M. totiž objevil tisk partů s titulem *Concerto pour le Piano Forte, accompagné de 2 Violons, Alto, Basse, Flûte, 2 Hauptbois, 2 Cors, 2 Bassons, Trompettes et Timbales composé par J Roessler ouvre 15, A Offenbach s/M chez J. André*[13]. Exemplář tištěných partů od J. André, které se nyní nacházejí v archivu *Gesellschaft der Musikfreunde in Wien,* se stal předlohou této edice.

Alena Hönigová

Piano Concerto in D major

According to Rösler's catalogue, the *Piano Concerto in D major* was composed in 1802. The autograph of this concerto has not been found, but copies of the first movement were discovered by Guido Adler at the end of the 19th century. In his article 'Ein Satz eines unbekannten Klavierkonzertes von Beethoven'[10] from 1888, Adler describes this discovery in detail: the orchestral voices were in the possession of Prague musicologist Emil Bezecný and the piano part with his half-brother Josef von Bezecný, a Privy Council (Gemeinrat) in Vienna. According to the testimony of Josef von Bezecny, his father Joseph Bezecný[11], the director of the Hradčany Institute for the Blind, produced copies of all the parts.

The title on the cover of the orchestral parts 'Concert D dur für Pianoforte | mit Orchestra | von L. v. Beethoven', along with the title on the cover of the piano part 'Beethoven | Concert in D dur/ J. B.', a formal analysis[12] and the Prague origin of the manuscripts led Adler to the conclusion that the composition was an early Beethoven concerto. Therefore the movement was included in the complete edition of Beethoven's work by Breitkopf & Härtel[13]. The authorship of the *Piano Concerto in D major* was corrected by Max Engel in the article 'Der Angeblich Beethovensche Klavierkonzertsatz'[14] (Supposed Concerto movement by Beethoven) in 1925. In the archive of the Publisher Joh. André, Offenbach a./M., Engel discovered fifteen instrument parts titled Concerto pour le Piano Forte, accompanied by 2 Violons, Alto, Basse, Flûte, 2 Hauptbois, 2 Cors, 2 Bassons, Trompettes et Timbales composite par J Roessler ouvre 15, A Offenbach s / M chez J. André[15]. A copy of these parts, found in the Archive of the Gesellschaft der Musikfreunde in Wien, became the source for this edition.

Translation Rhianydd Hallas

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ed. Ein Satz eines unbekannten Klavierkonzertes von Beethoven. *Vierteljahrsschrift für Musikwissenschaft.* Leipzig: Breitkopf und Härtel, 1888, 4, 451-70. Dostupné z https://archive.org/details/vierteljahrssch33unkngoog.

[9] Josef Bezecný (1803-1871) vystudoval konzervatoř a učitelství zároveň. Od roku 1829 působil jako nadučitel a správce Hradčanského ústavu pro nevidomé. Inovátor výuky nevidomých, též výborný hudební interpret a příležitostný hudební skladatel.

[10] Suplementband, Alte Gesamtausgabe, cca 1890.

[11] Strukturální, tematická a motivická analýza a porovnání s dalšími Beethovenovými ranými klavírními koncerty.

[12] ENGEL, Hans, SANDBERGER, Adolf, ed. Der angeblich Beethovensche Klavierkonzertsatz. *Neues Beethoven-Jahrbuch.* Augsburg: Benno Filser, 1925, 2, 167-172.

[13] Hans Engel uvádí, že vydavatelství André mu kvůli chybějícím záznamům nemohlo sdělit přesné datum vydání. Domnívali se ale, že koncert byl patrně publikován roku 1826. Nejnovější vydání Kinsky–Halm katalogu Beethovenových děl uvádí rok 1809 (DORFMÜLLER, Kurt, Norbert GERTSCH a Julia RONGE. *Ludwig van Beethoven: Thematisch-bibliographisches Werkverzeichnis*. München: G. Henle Verlag, 2014. ISBN 9783873281530.).

Vierteljahrsschrift für Musikwissenschaft. Leipzig: Breitkopf und Härtel, 1888, 4, 451-70. Available from https://archive.org/details/vierteljahrssch33unkngoog.

[11] Josef Bezecný (1803-1871) studied teaching alongside his education at the Conservatoire. From 1829 he worked as a teacher and director of the Hradčany Institute for the Blind. He developed new teaching techniques for the blind, and was also an excellent musician and occasional music composer.

[12] Suplementband, Alte Gesamtausgabe, ca 1890.

[13] Structural, thematic, motivic analysis and comparison with other Beethoven early piano concertos.

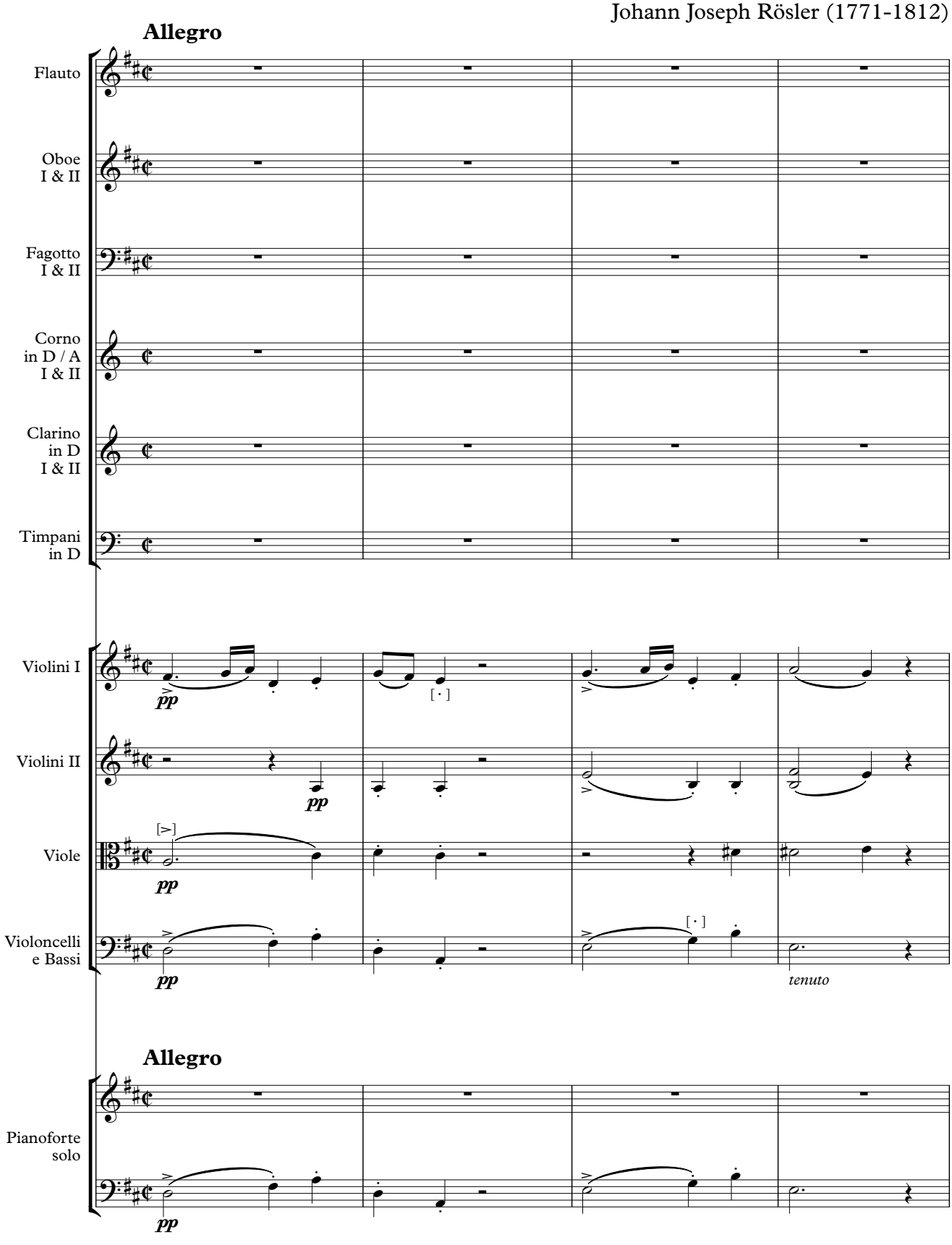
[14] ENGEL, Hans, SANDBERGER, Adolf, ed. Der angeblich Beethovensche Klavierkonzertsatz. *Neues Beethoven-Jahrbuch.* Augsburg: Benno Filser, 1925, 2, 167-172.

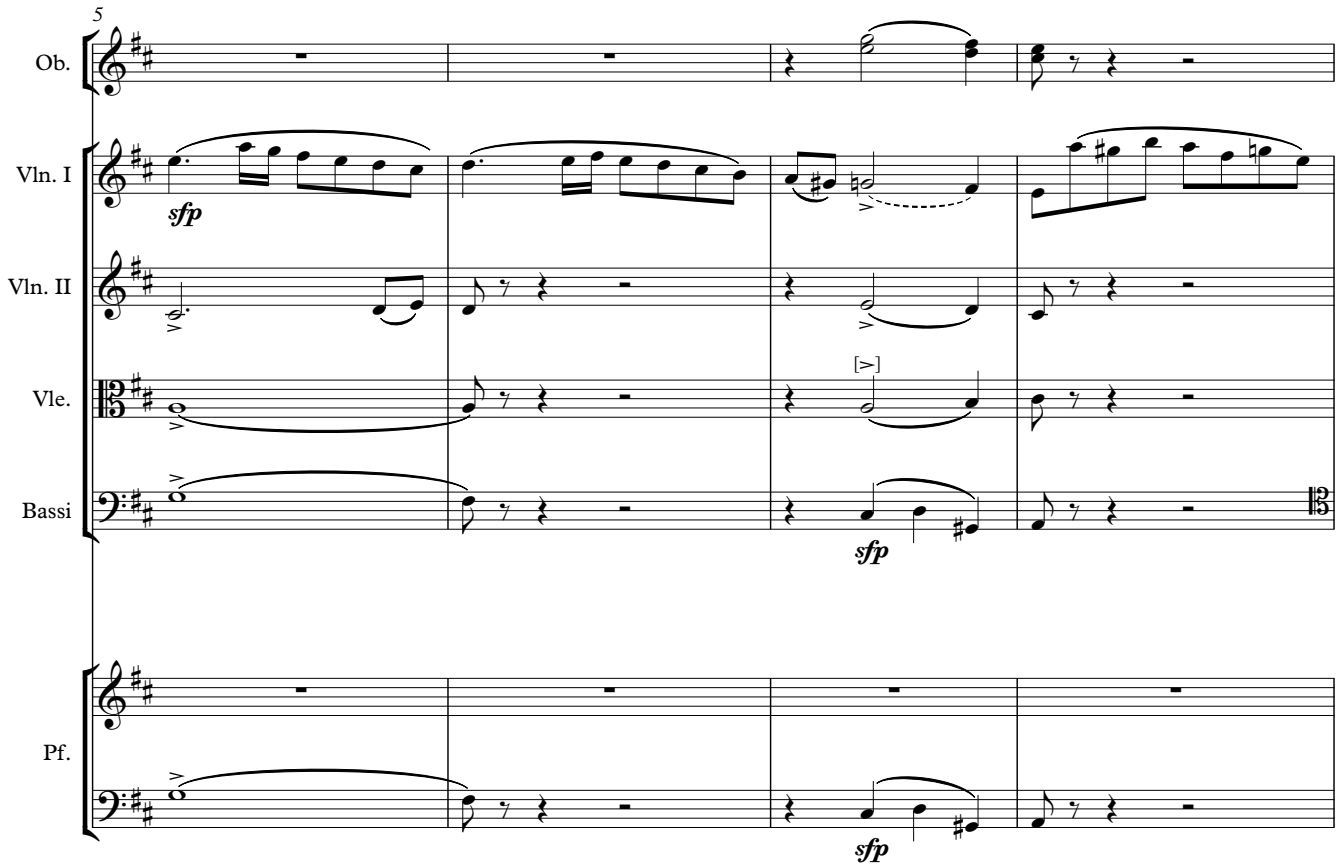
[15] Hans Engel states that, according to information from the publishing house, the concerto was published in 1826. The most recent edition of Georg Kinsky and Hans Halm catalogue of Beethoven's works lists the date 1809 (DORFMÜLLER, Kurt, Norbert GERTSCH a Julia RONGE. *Ludwig van Beethoven: Thematisch-bibliographisches Werkverzeichnis*. München: G. Henle Verlag, 2014. ISBN 9783873281530.).

Concerto in D

per il Piano Forte coll' accompagnamento di tutta l‘ orchestra

Johann Joseph Rösler (1771-1812)

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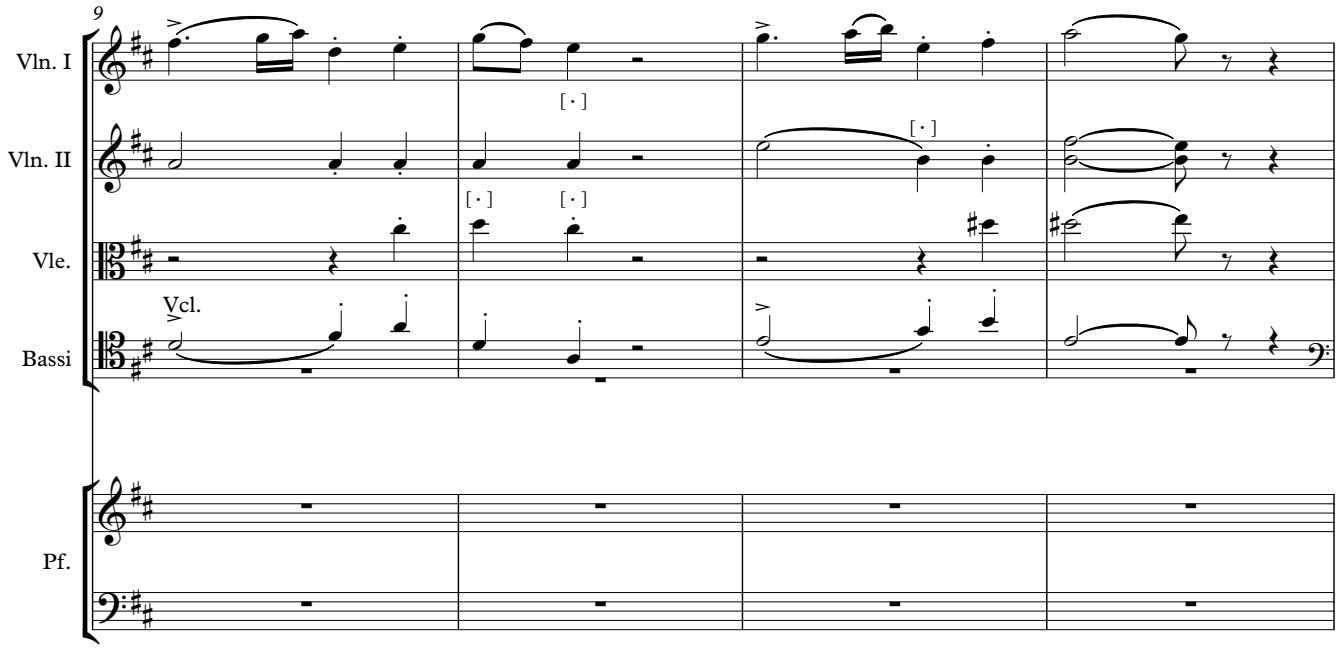
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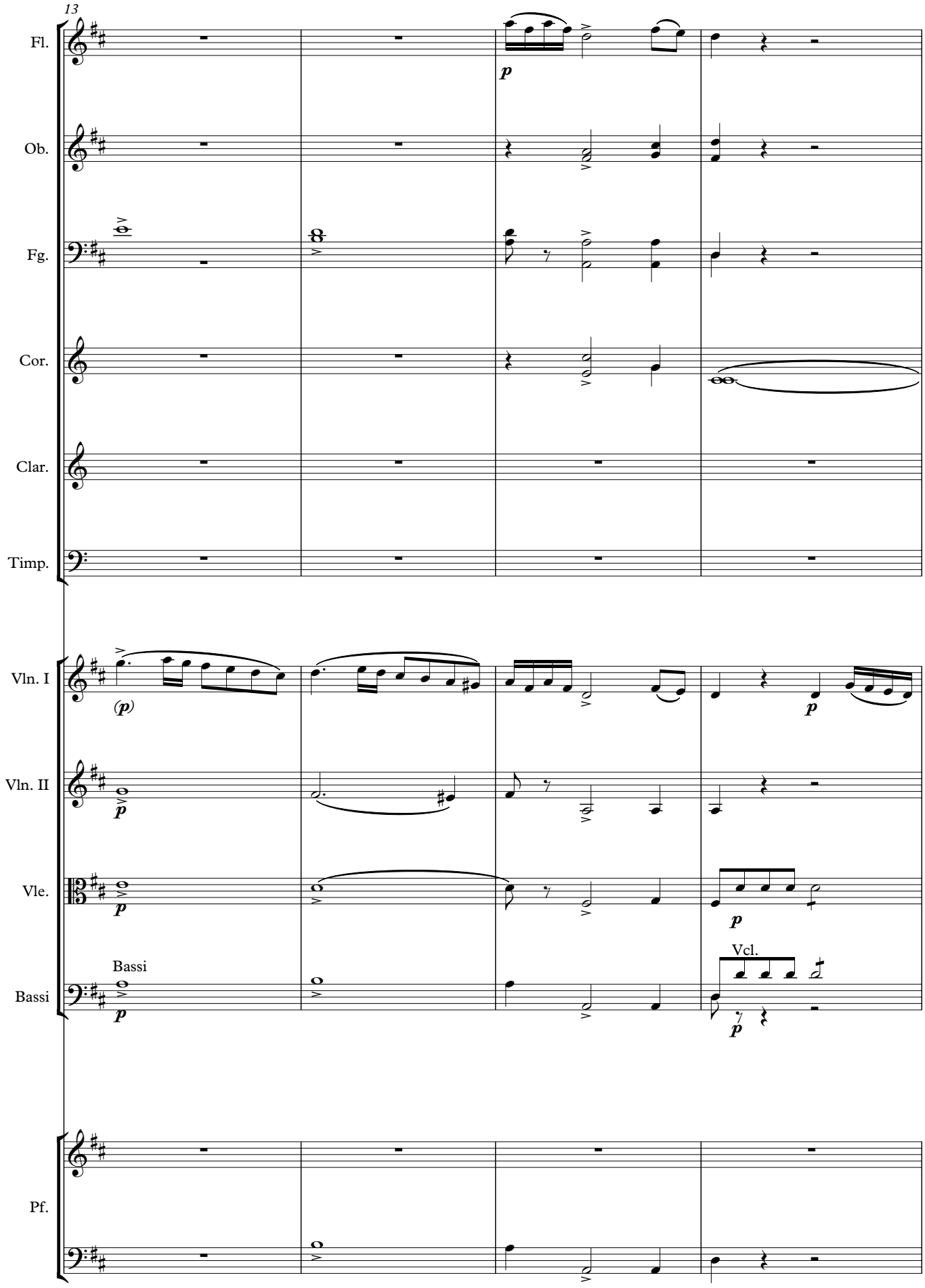
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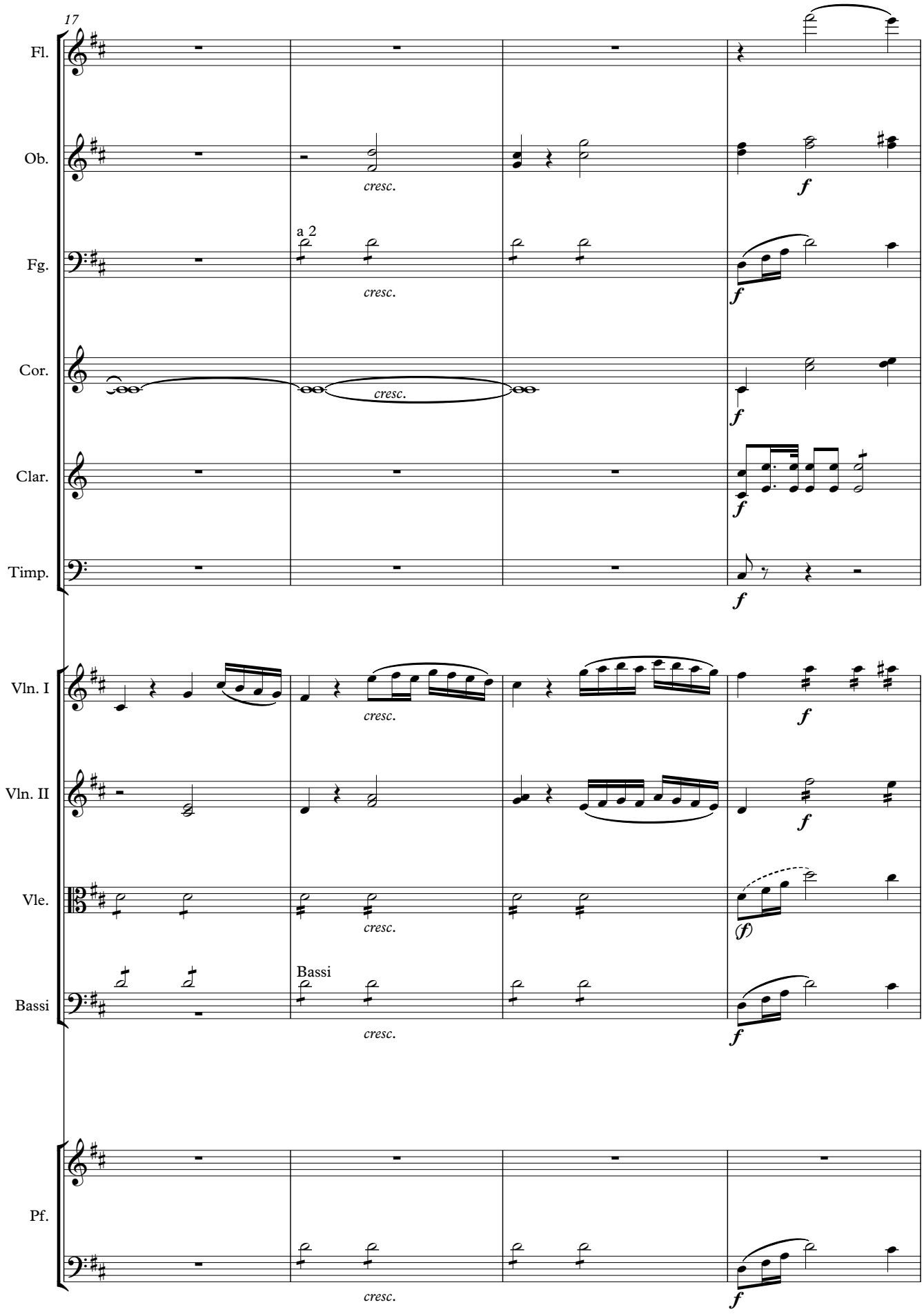
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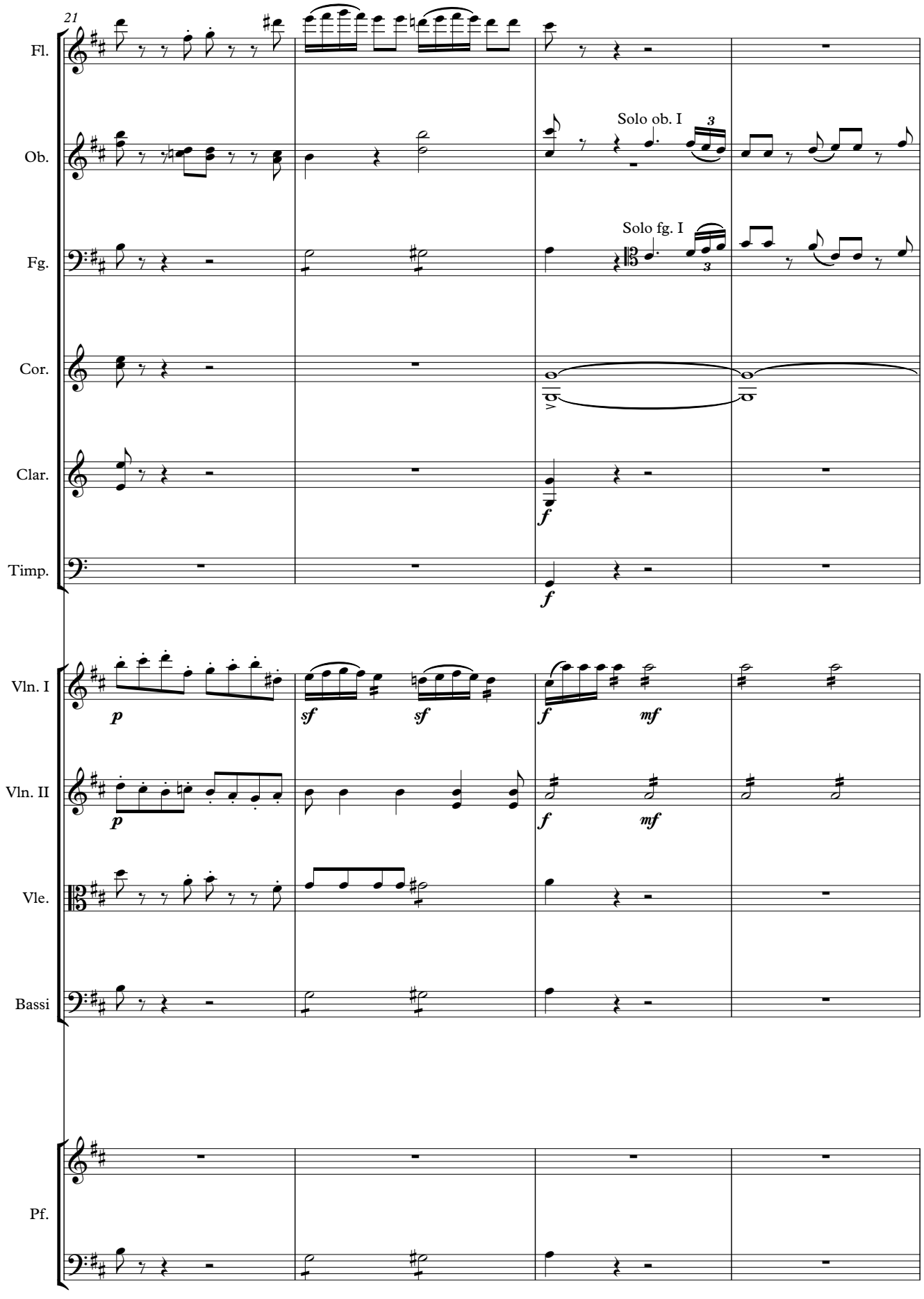
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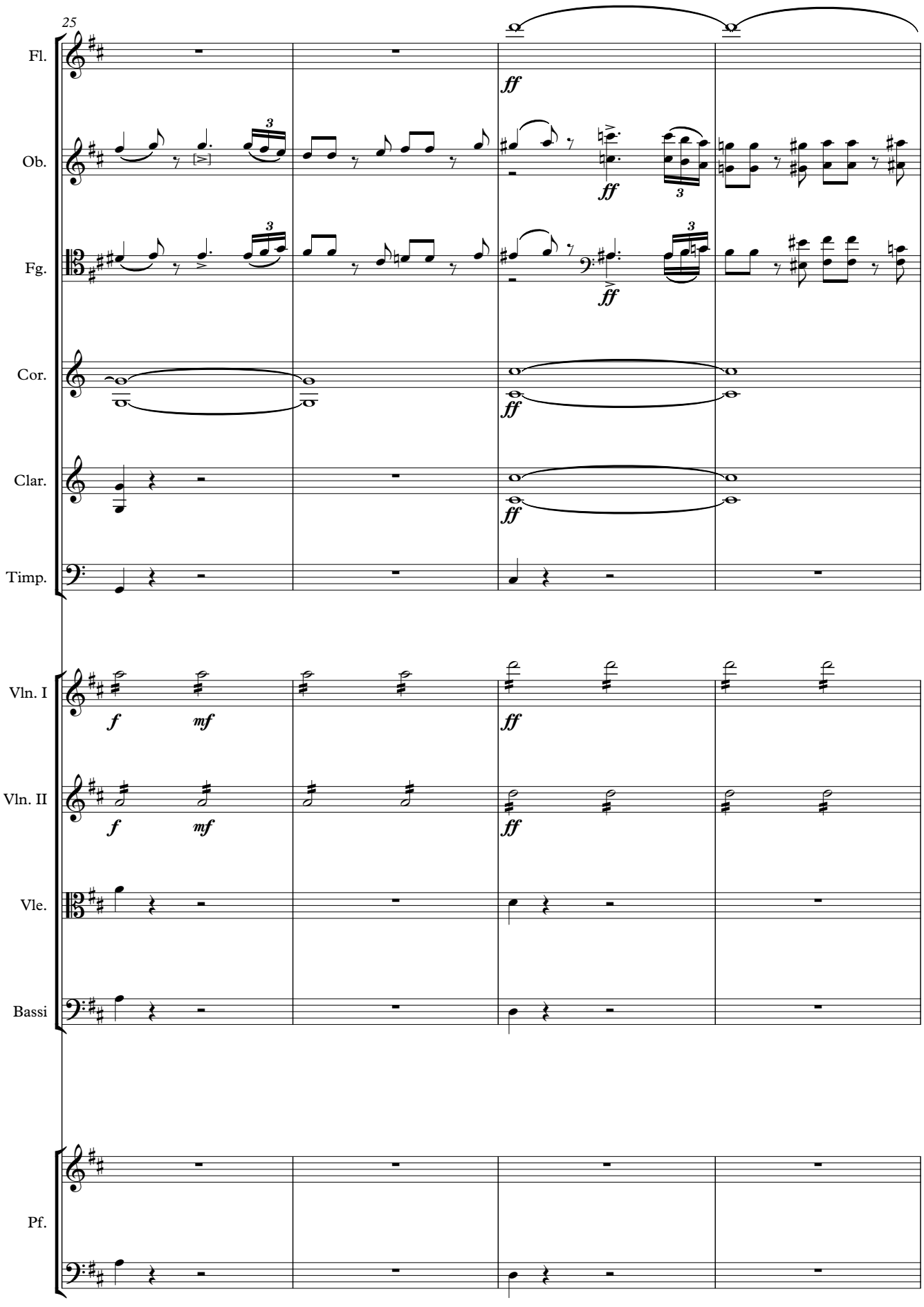
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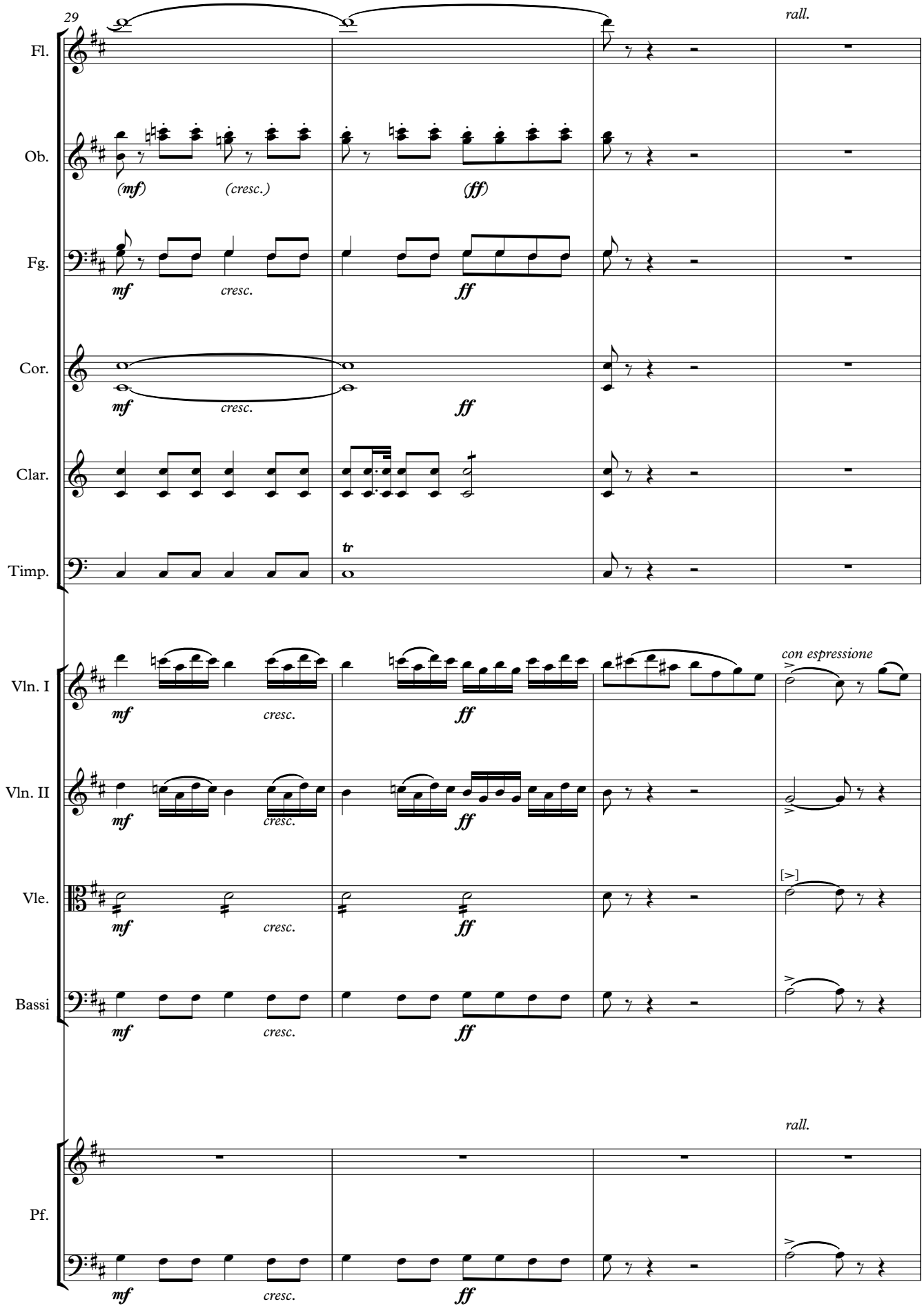
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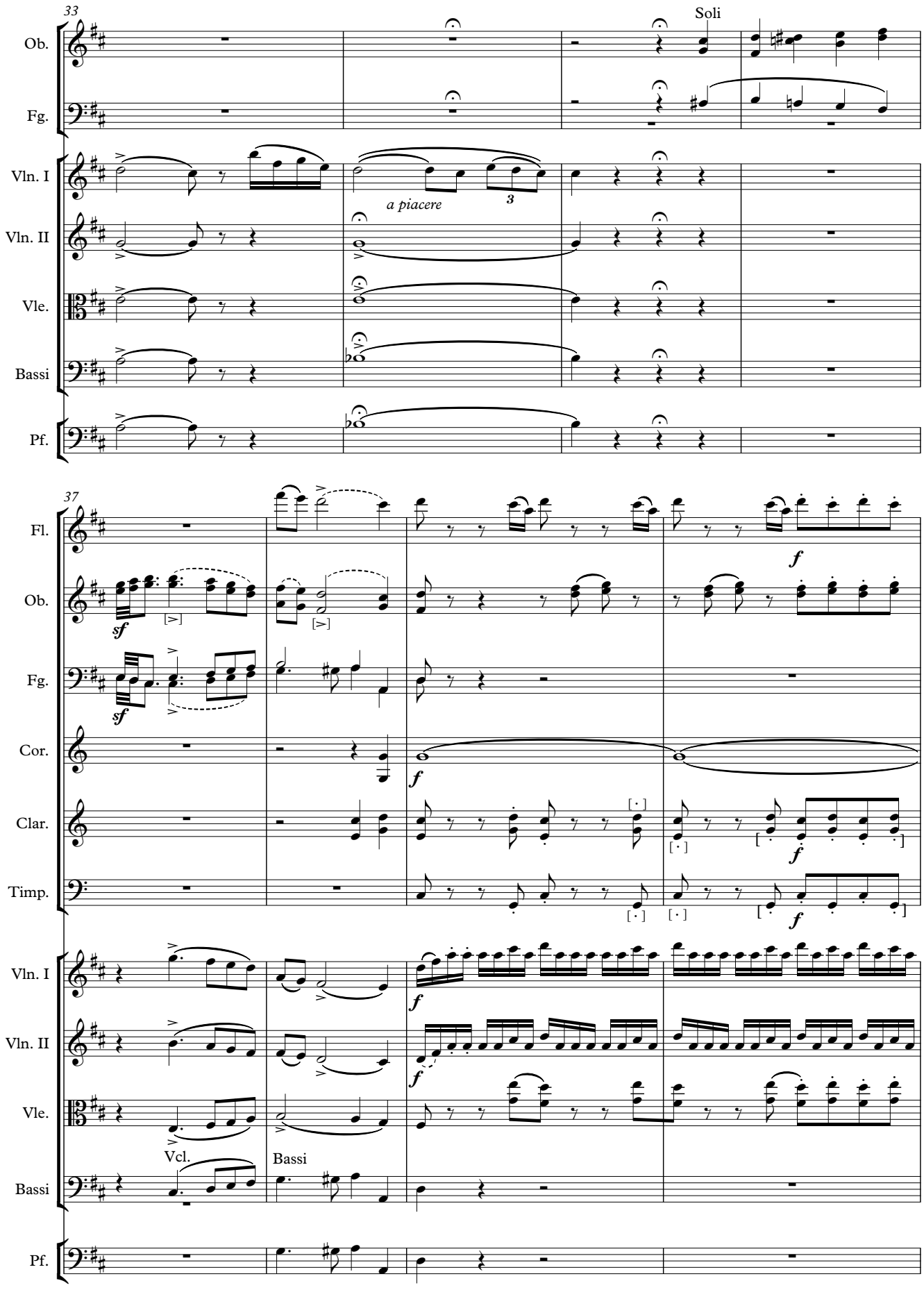
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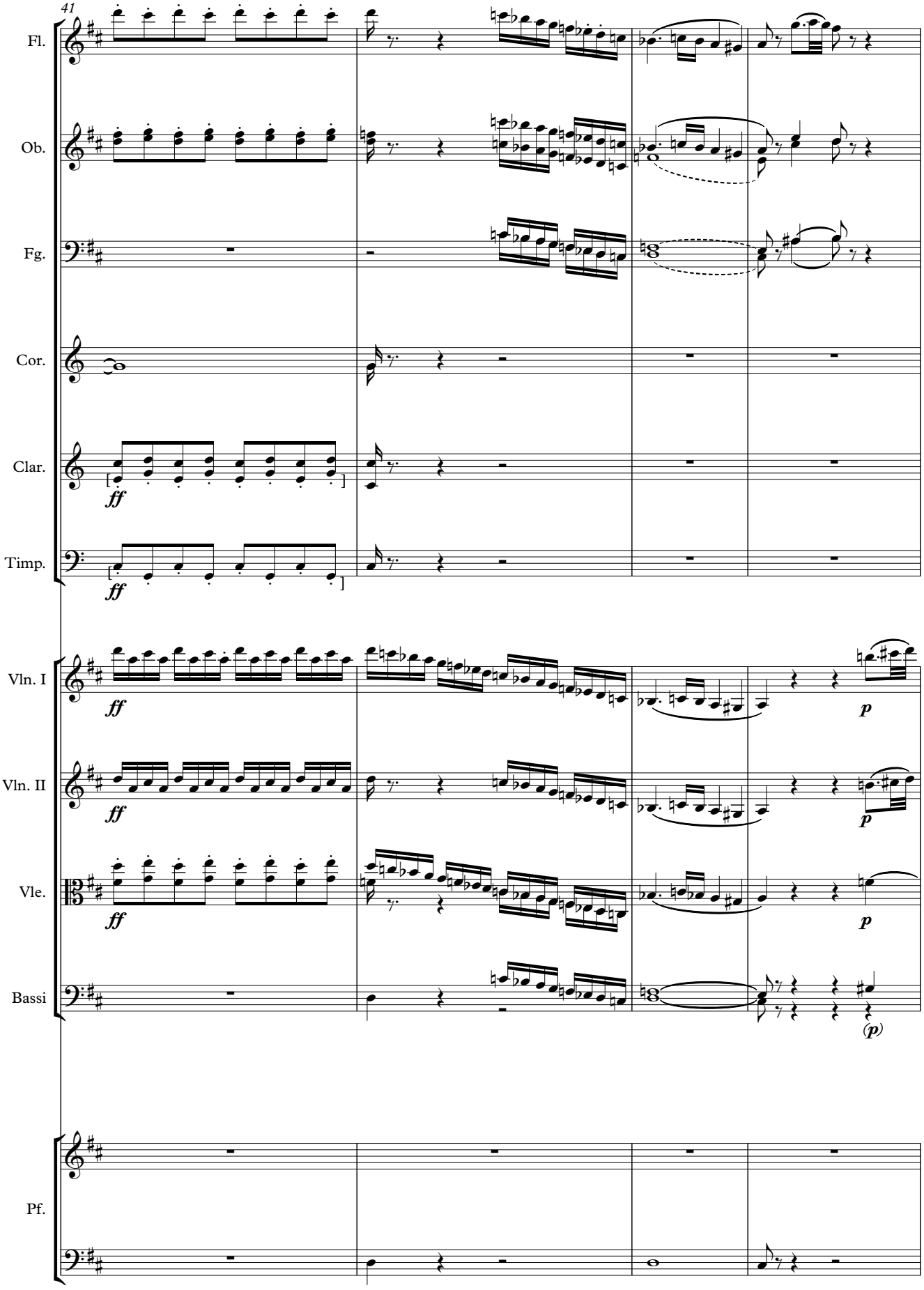
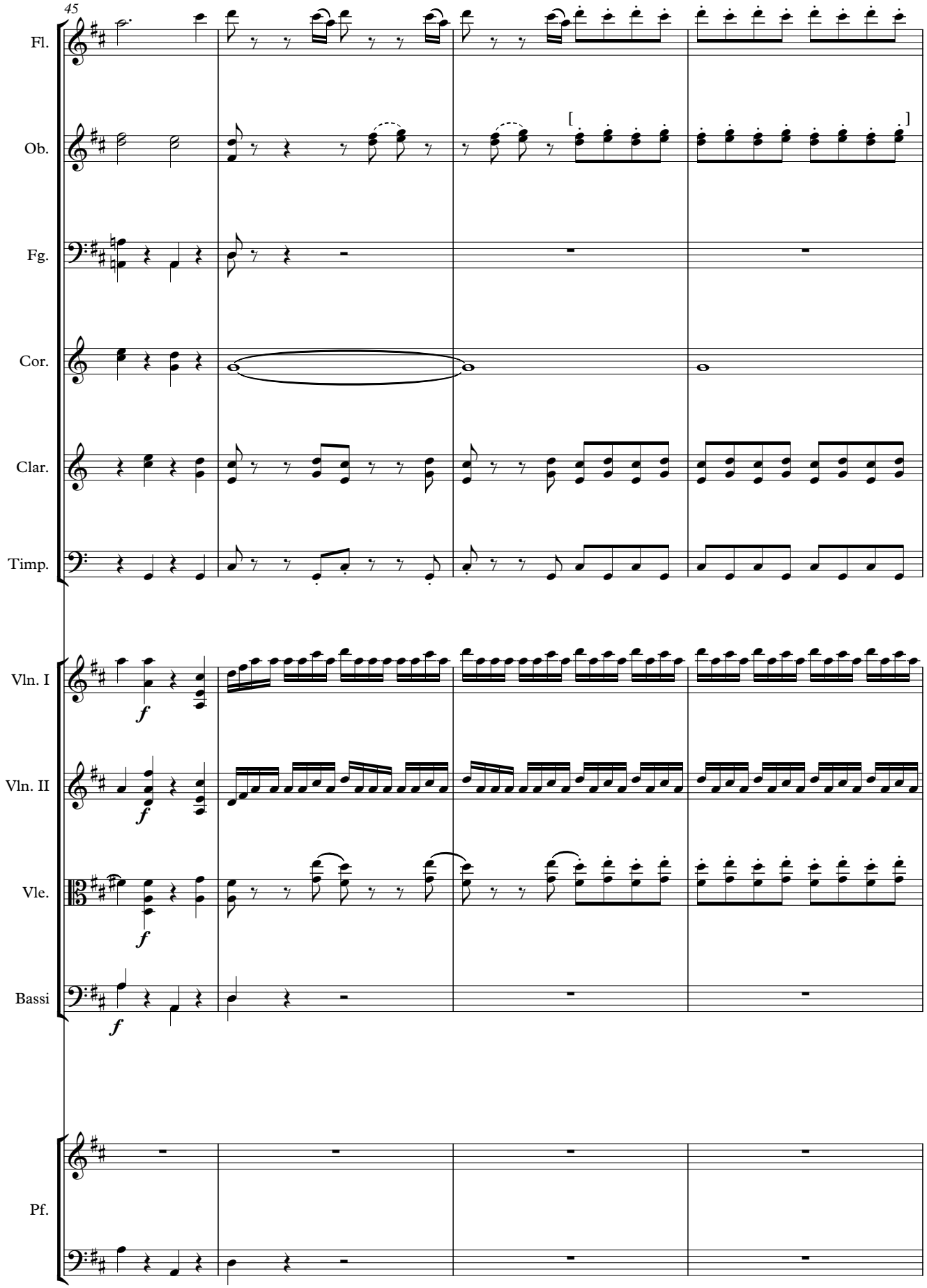
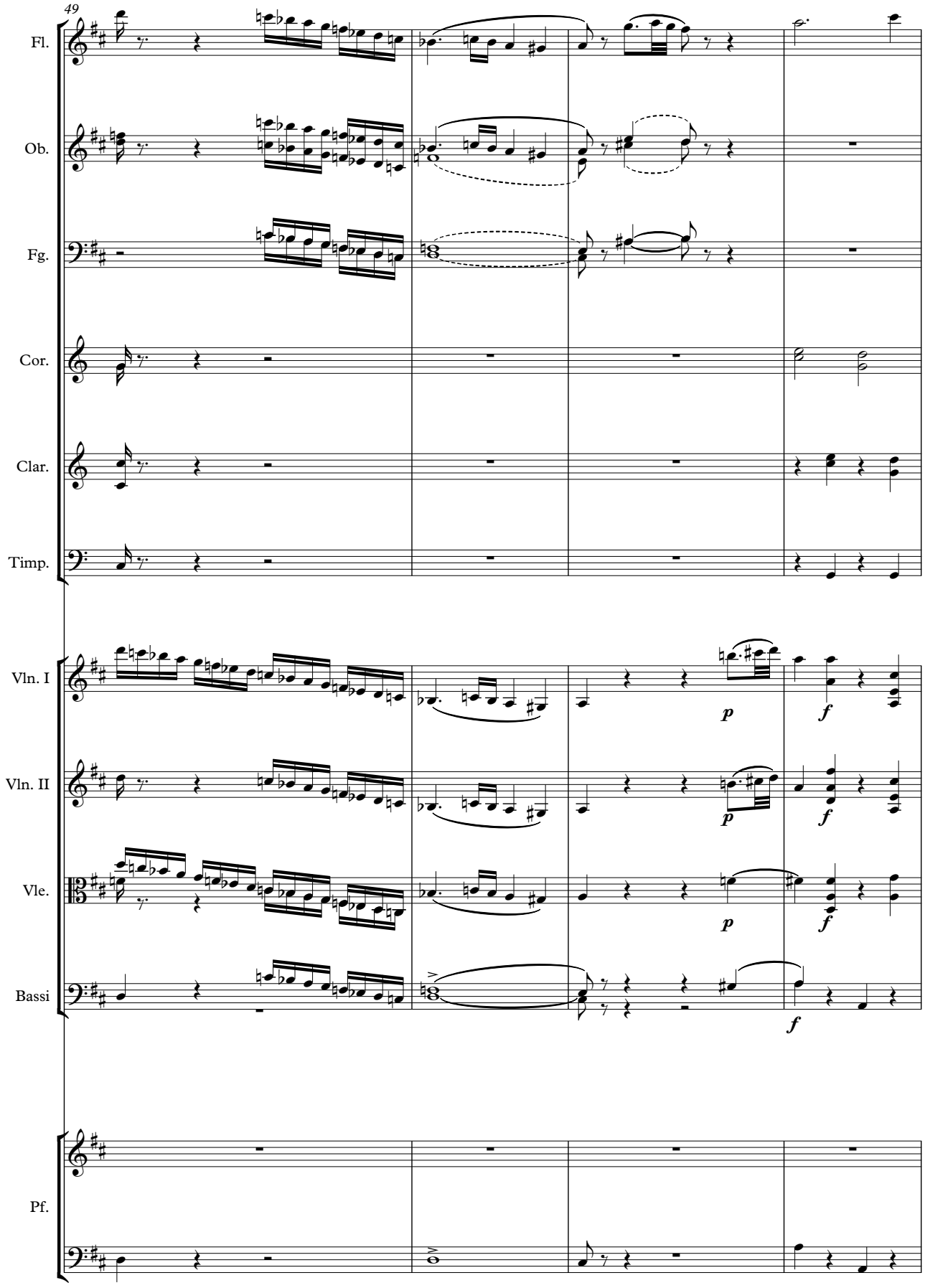
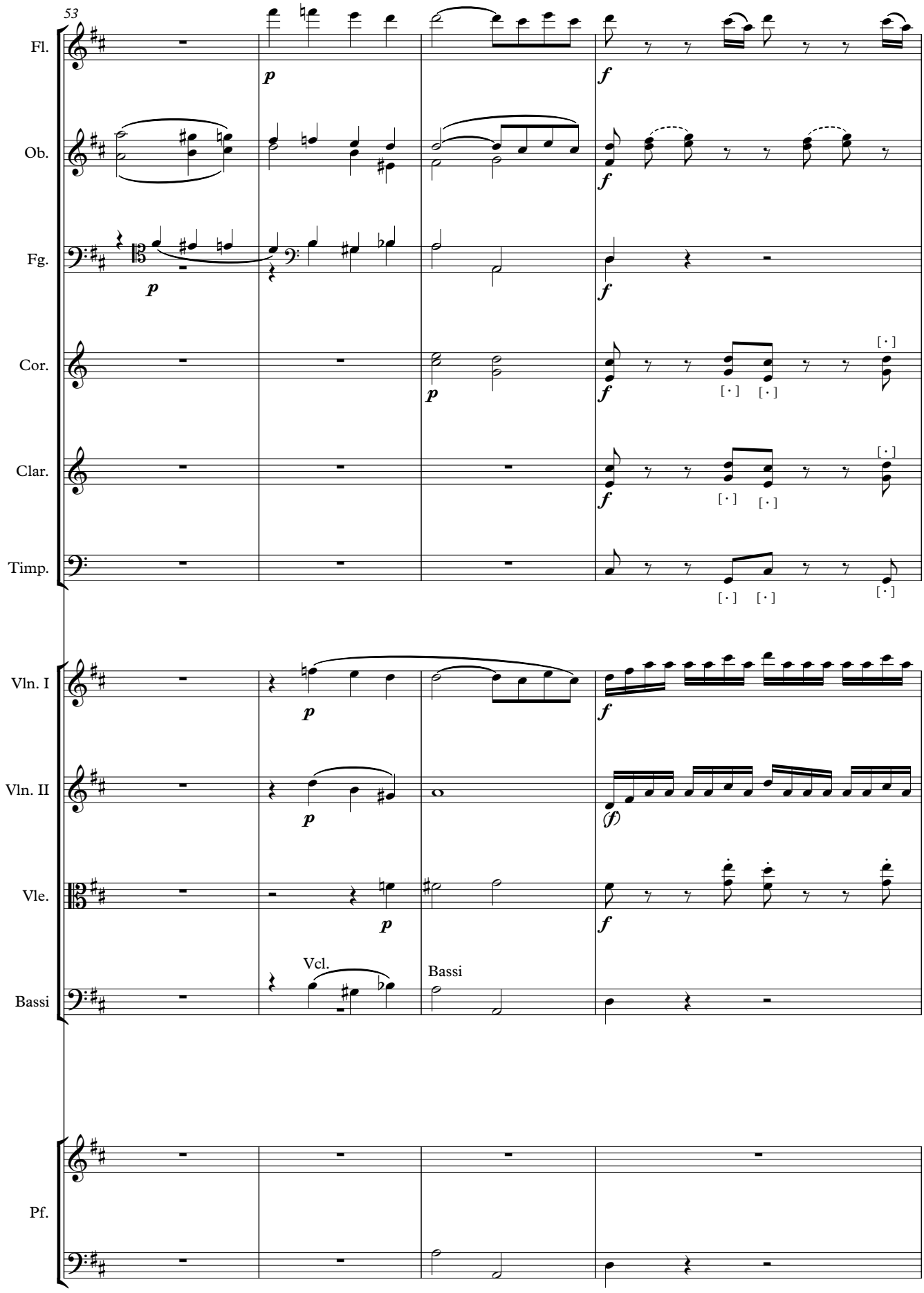
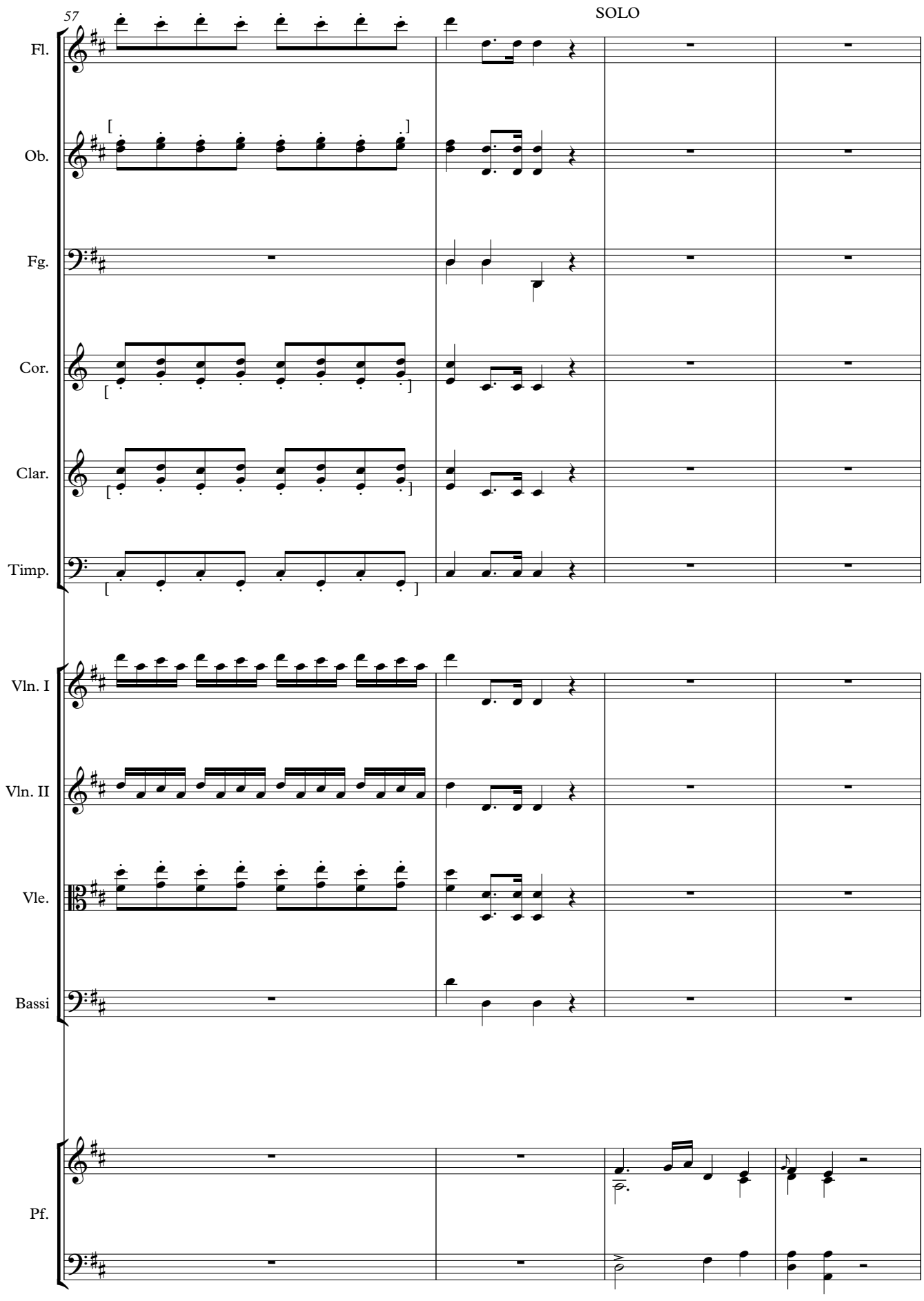
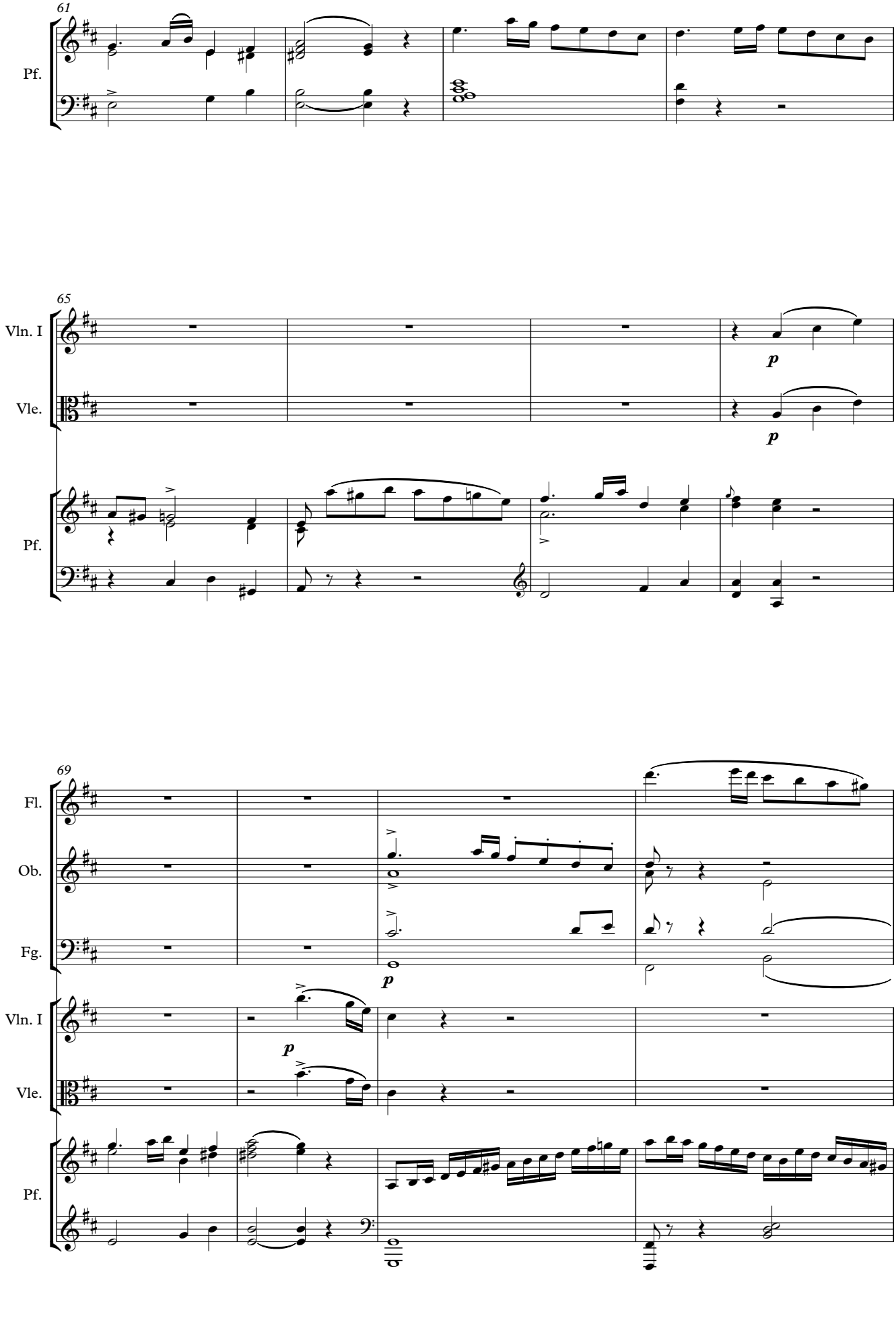

41
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
ff
p
(p)

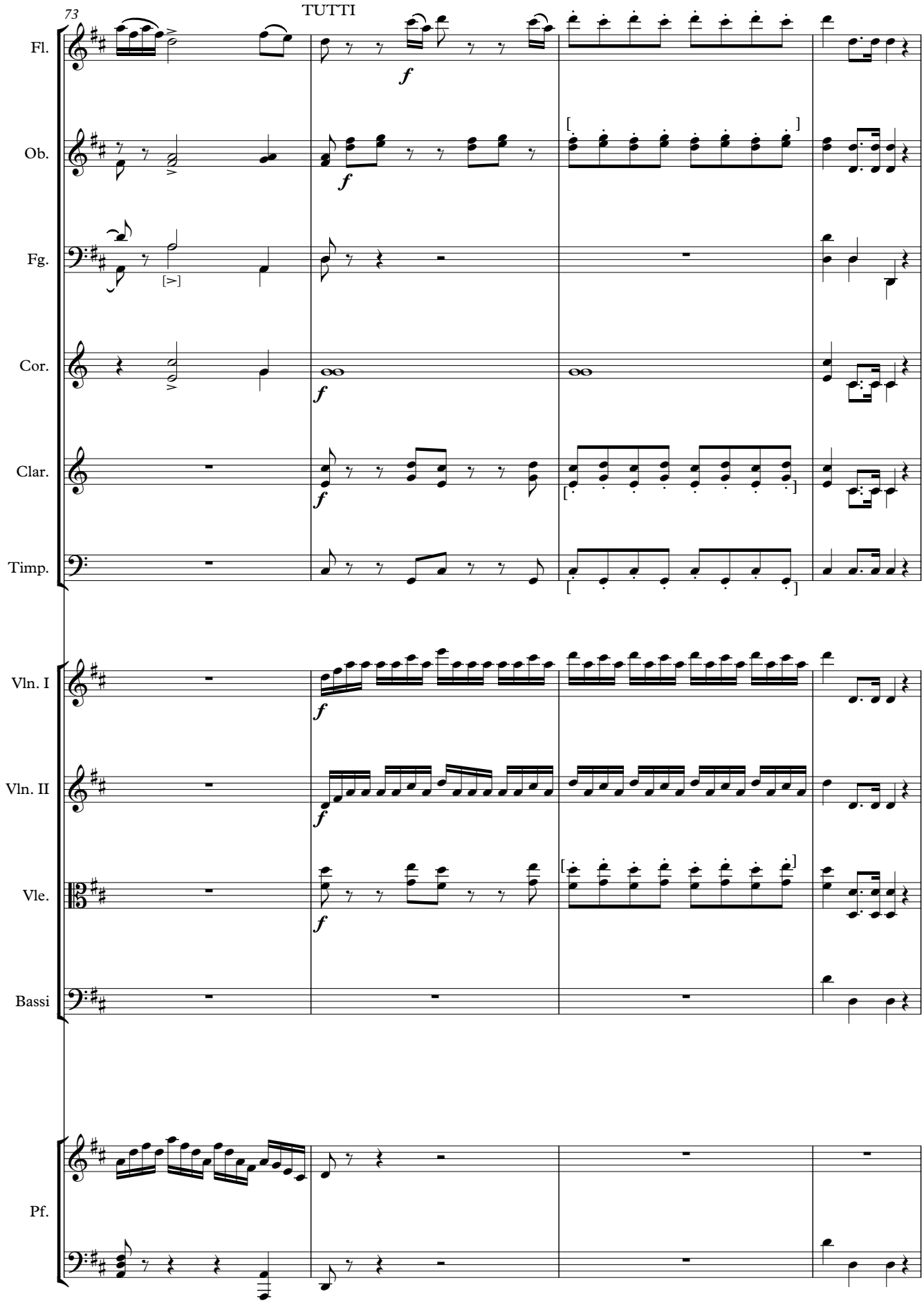

45
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
f

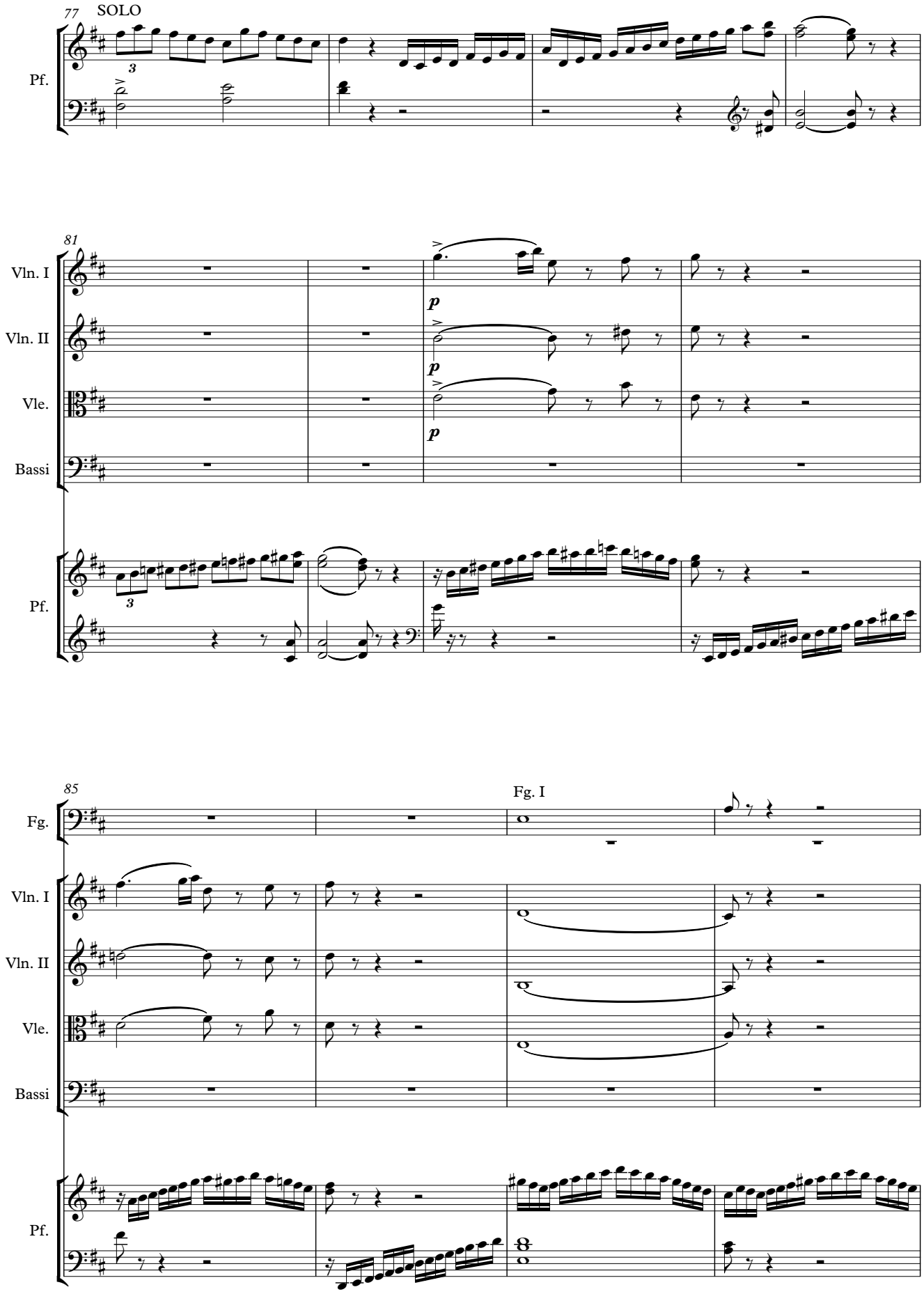

49
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
p
f
p
f
p
f
f

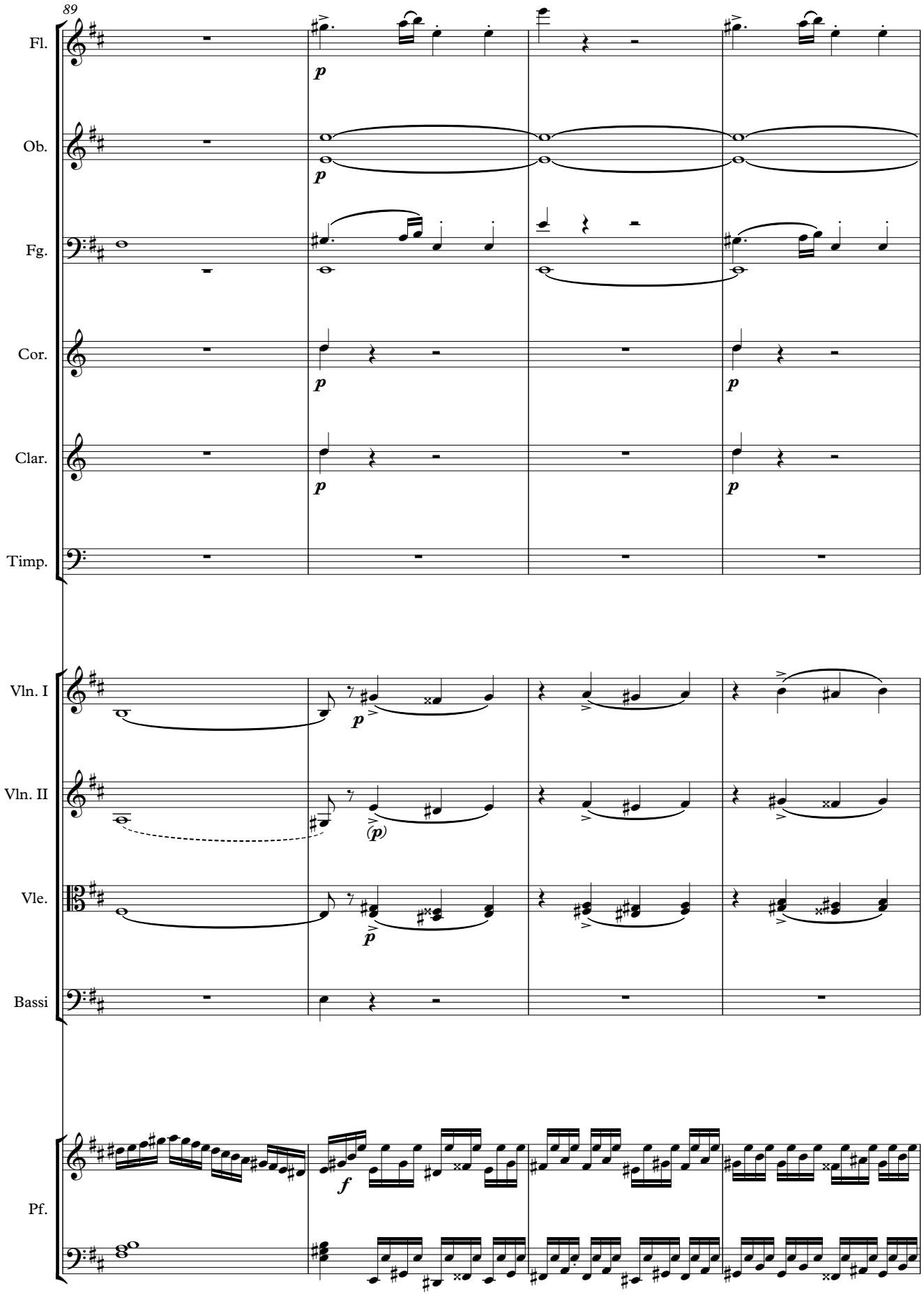

53
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
Vcl.
Bassi

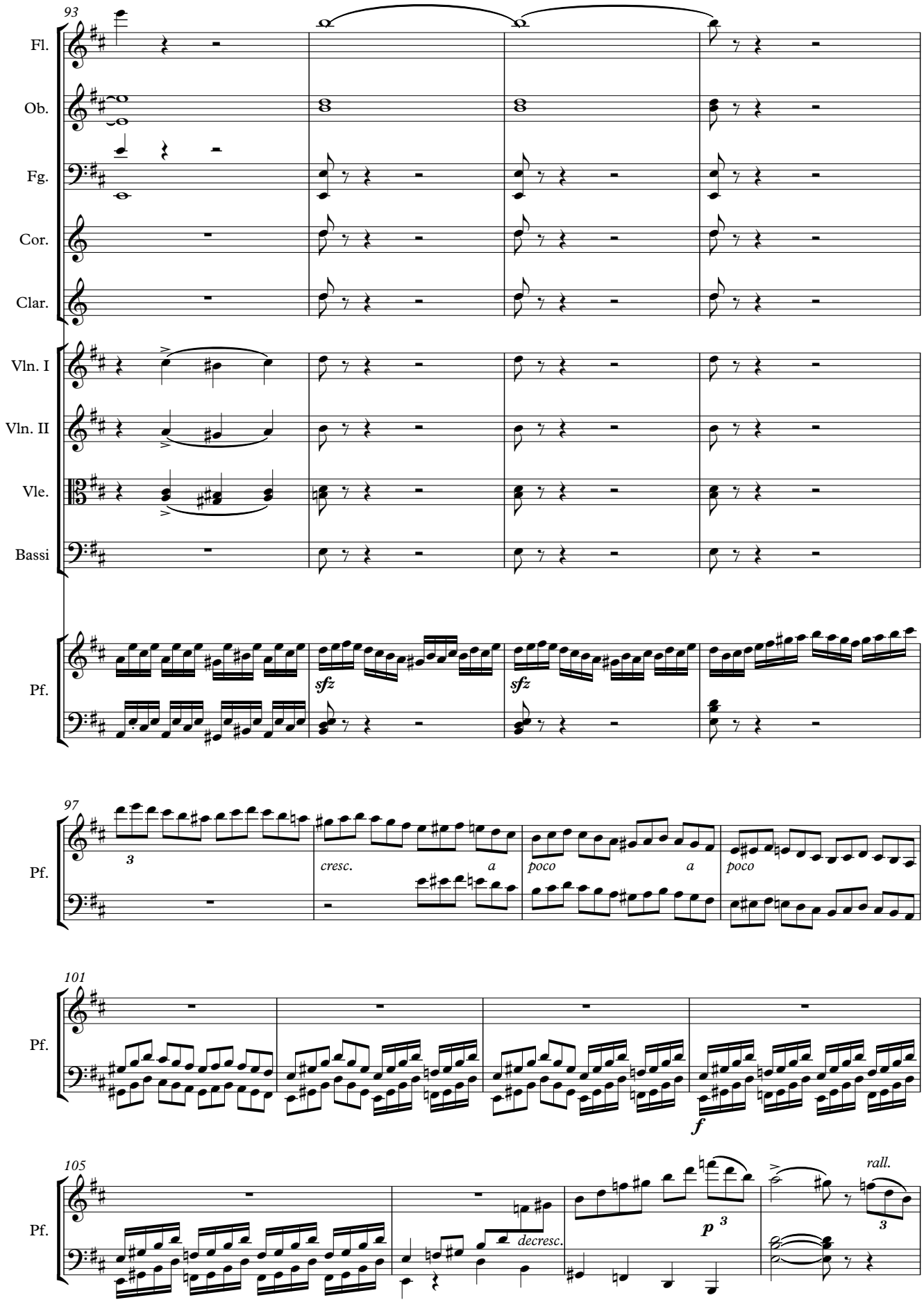

57
SOLO
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.

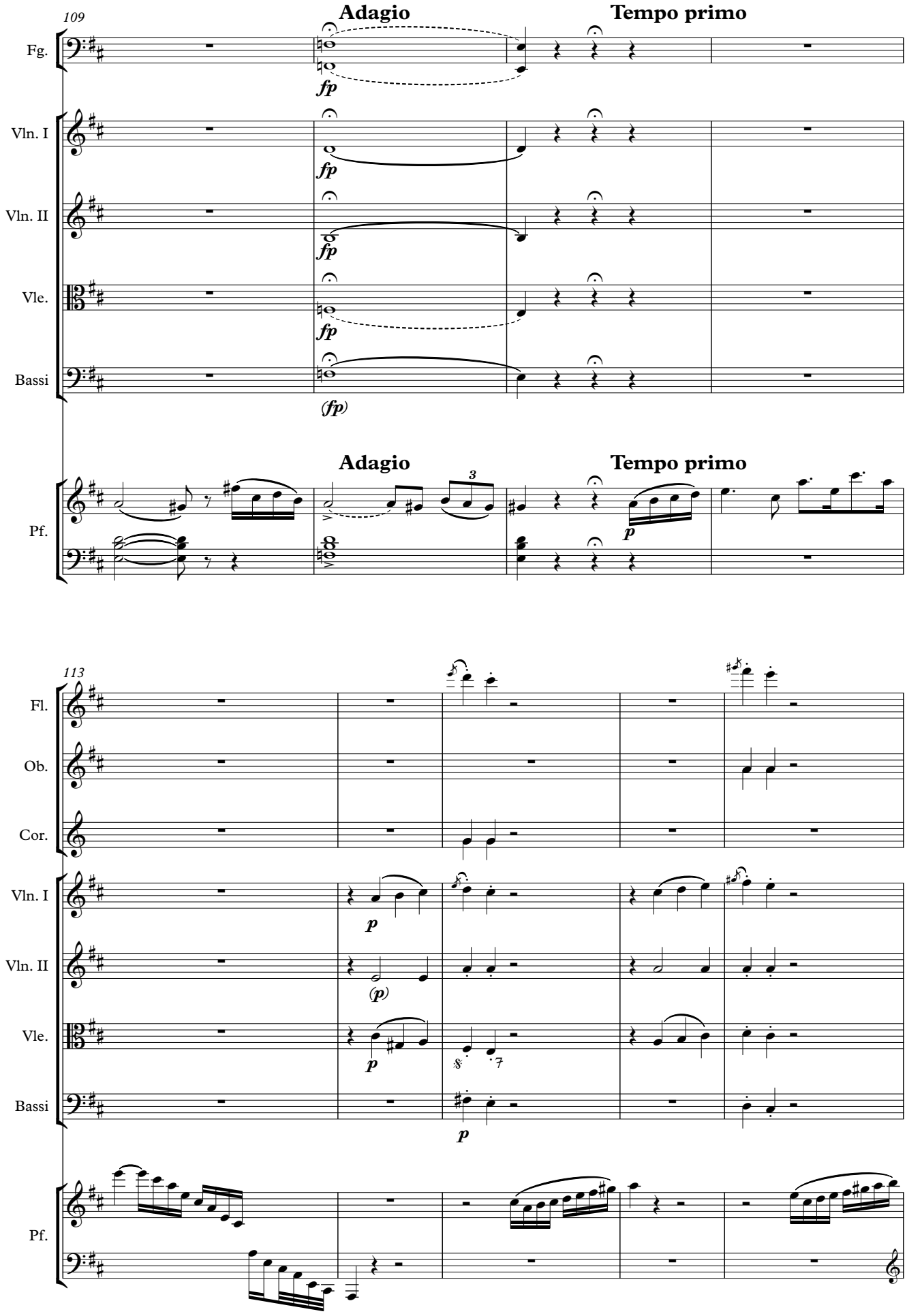

61
Pf.
65
Vln. I
Vle.
p
p
Pf.
69
Fl.
Ob.
Fg.
p
Vln. I
p
Vle.
Pf.

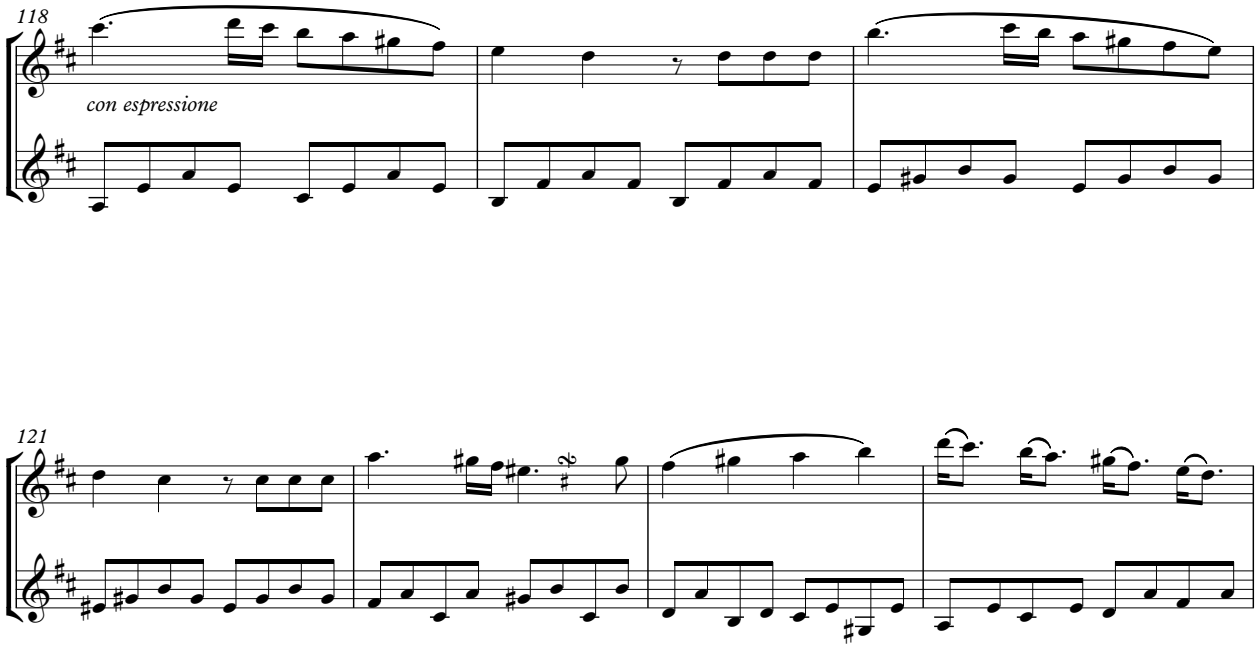

73
TUTTI
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.


77
SOLO
Pf.
81
Vln. I
Vln. II
Vle.
Bassi
Pf.
85
Fg. I
Fg.
Vln. I
Vln. II
Vle.
Bassi
Pf.

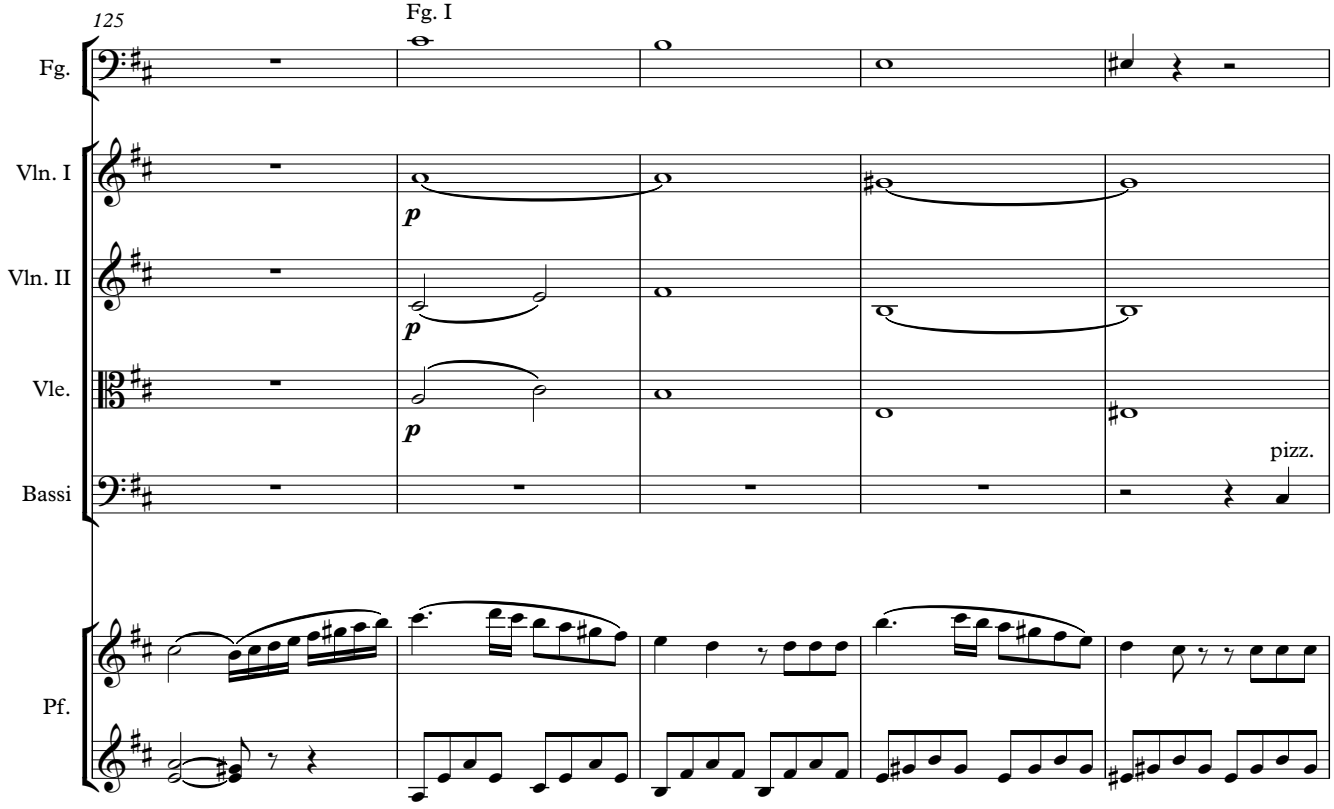

89
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
p
(p)
f

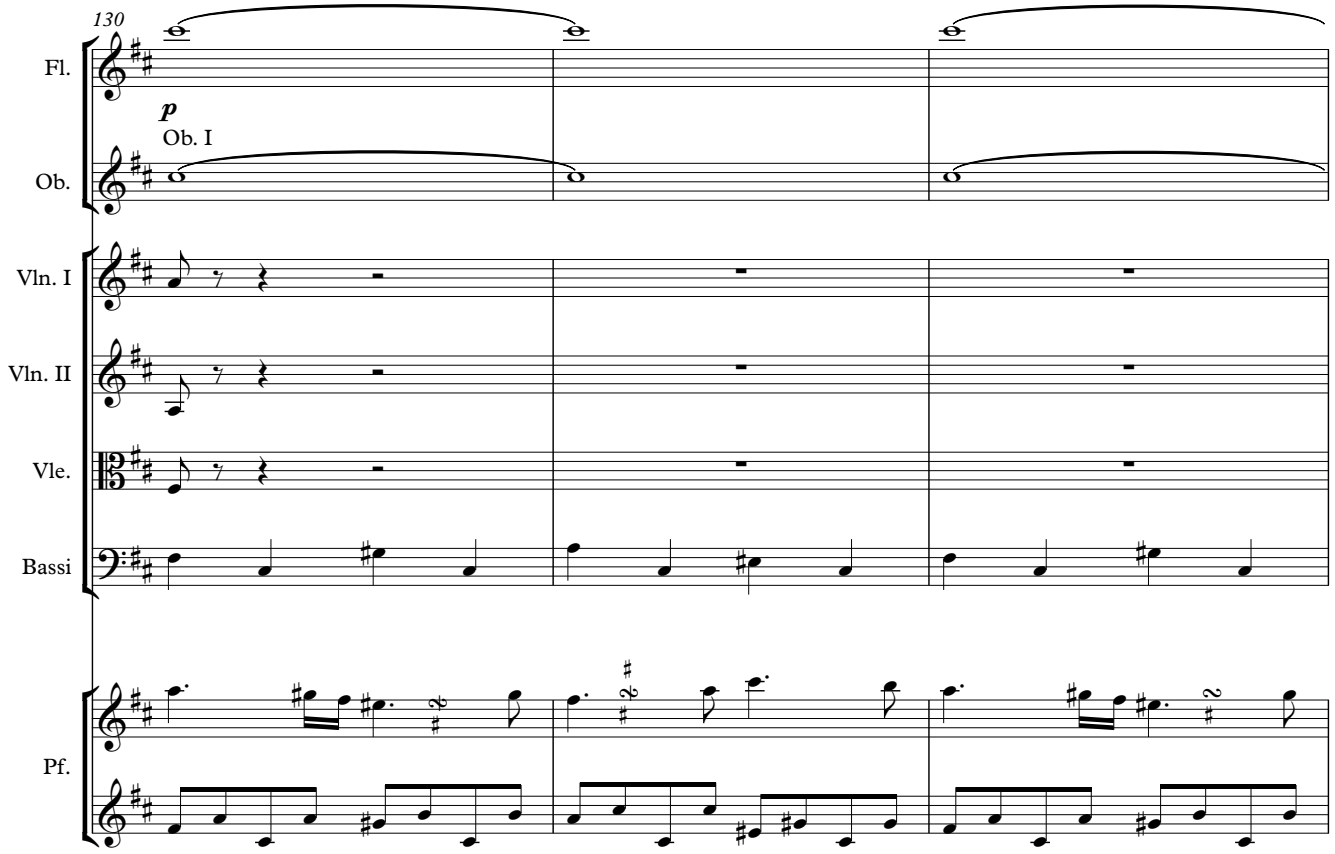

93
Fl.
Ob.
Fg.
Cor.
Clar.
Vln. I
Vln. II
Vle.
Bassi
Pf.
sfz
sfz
97
Pf.
3
cresc.
a
poco
a
poco
101
Pf.
f
105
Pf.
decresc.
p
3
rall.
3

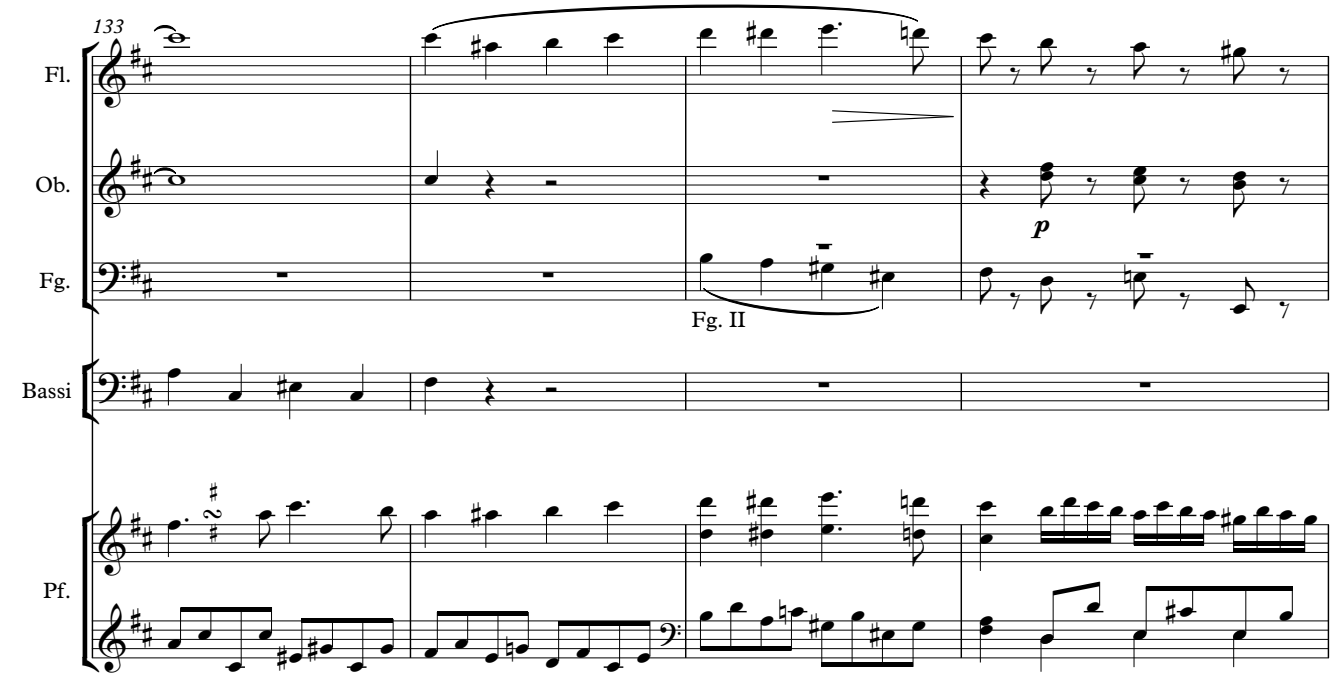

109
Adagio
Tempo primo
Fg.
fp
Vln. I
Vln. II
Vle.
Bassi
(fp)
Adagio
Tempo primo
Pf.
3
p
113
Fl.
Ob.
Cor.
Vln. I
Vln. II
Vle.
Bassi
Pf.

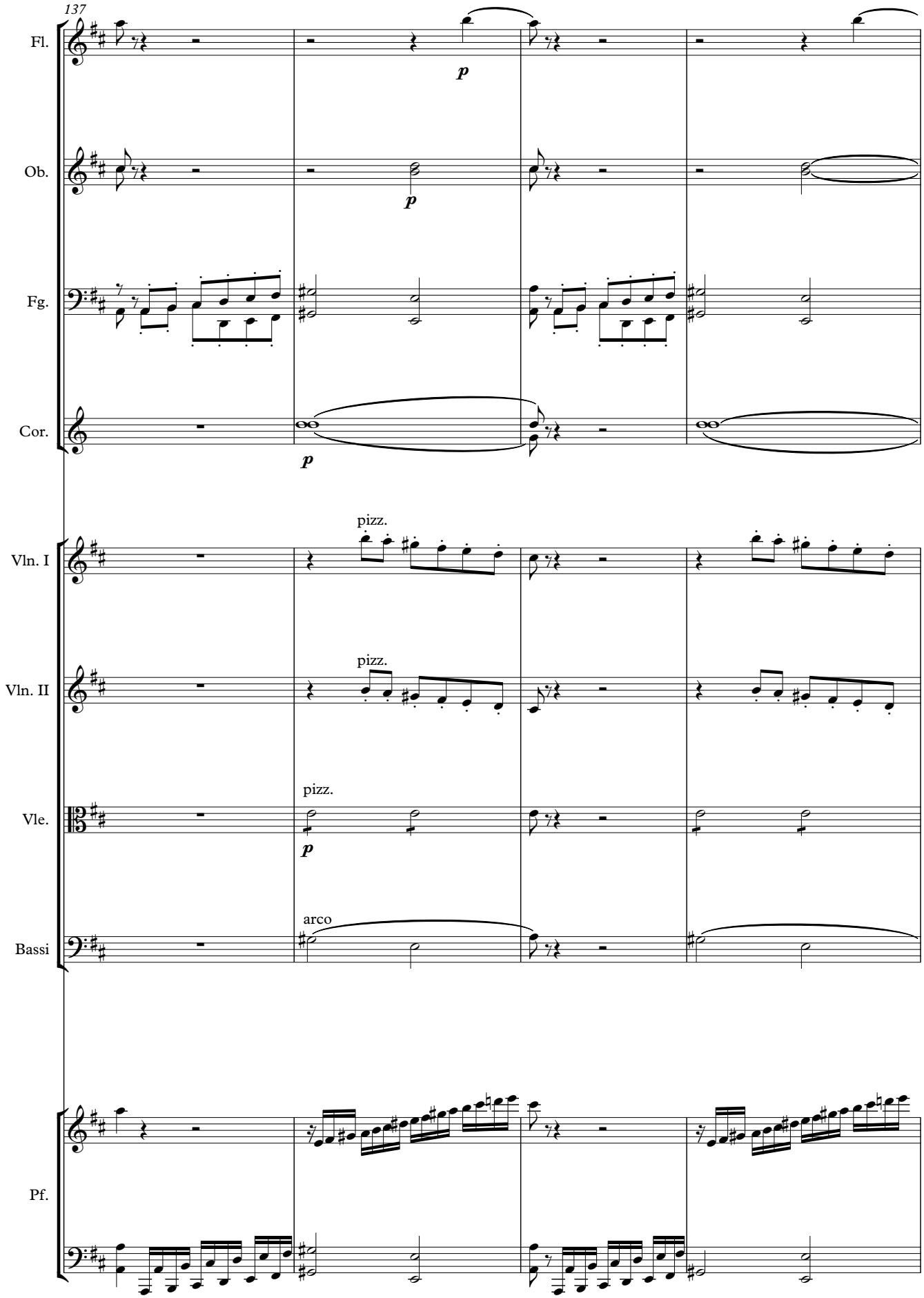

118
Pf.
con espressione

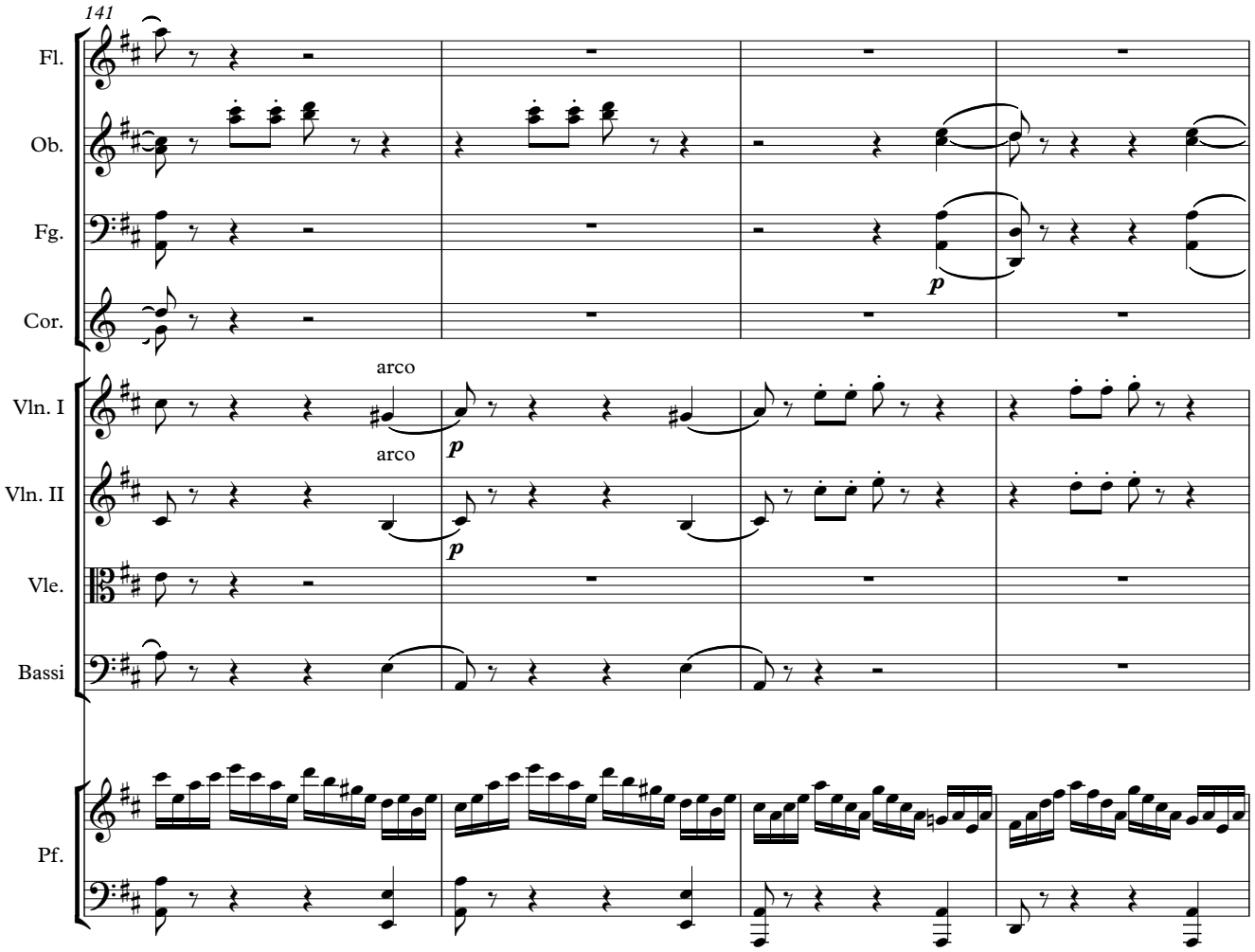
121
Pf.

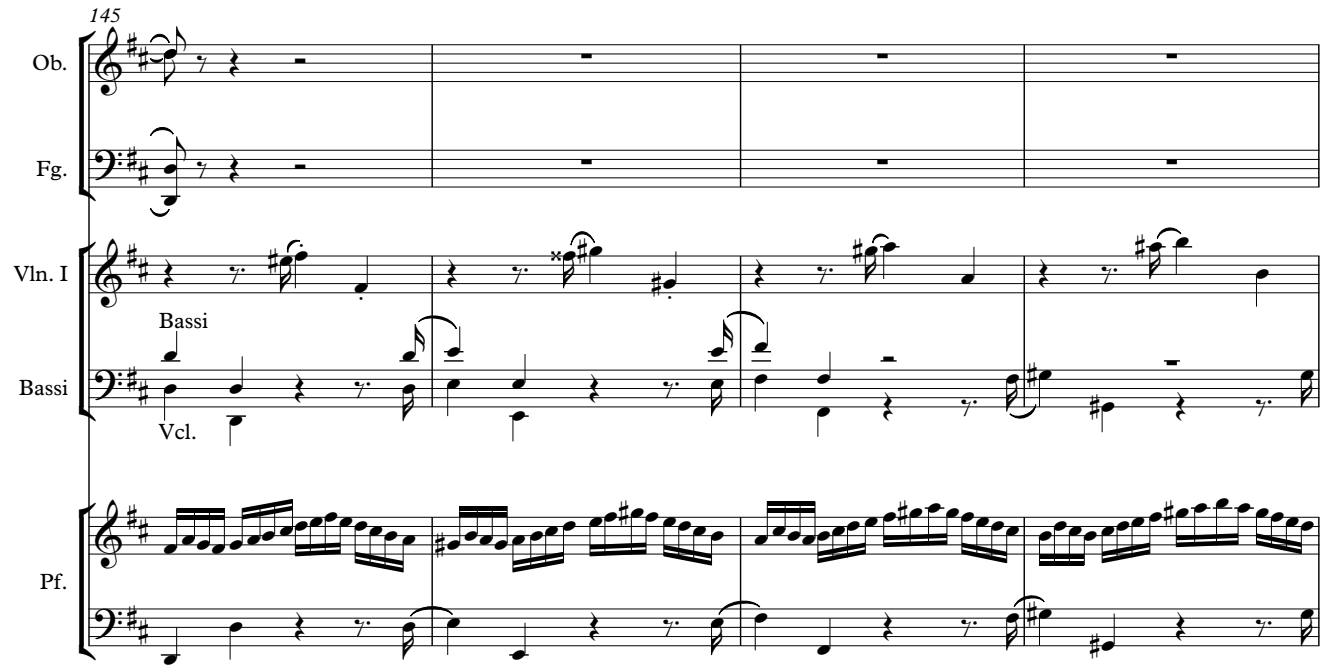

125
Fg. I
Fg.
Vln. I
Vln. II
Vle.
Bassi
Pf.
p
p
p
pizz.

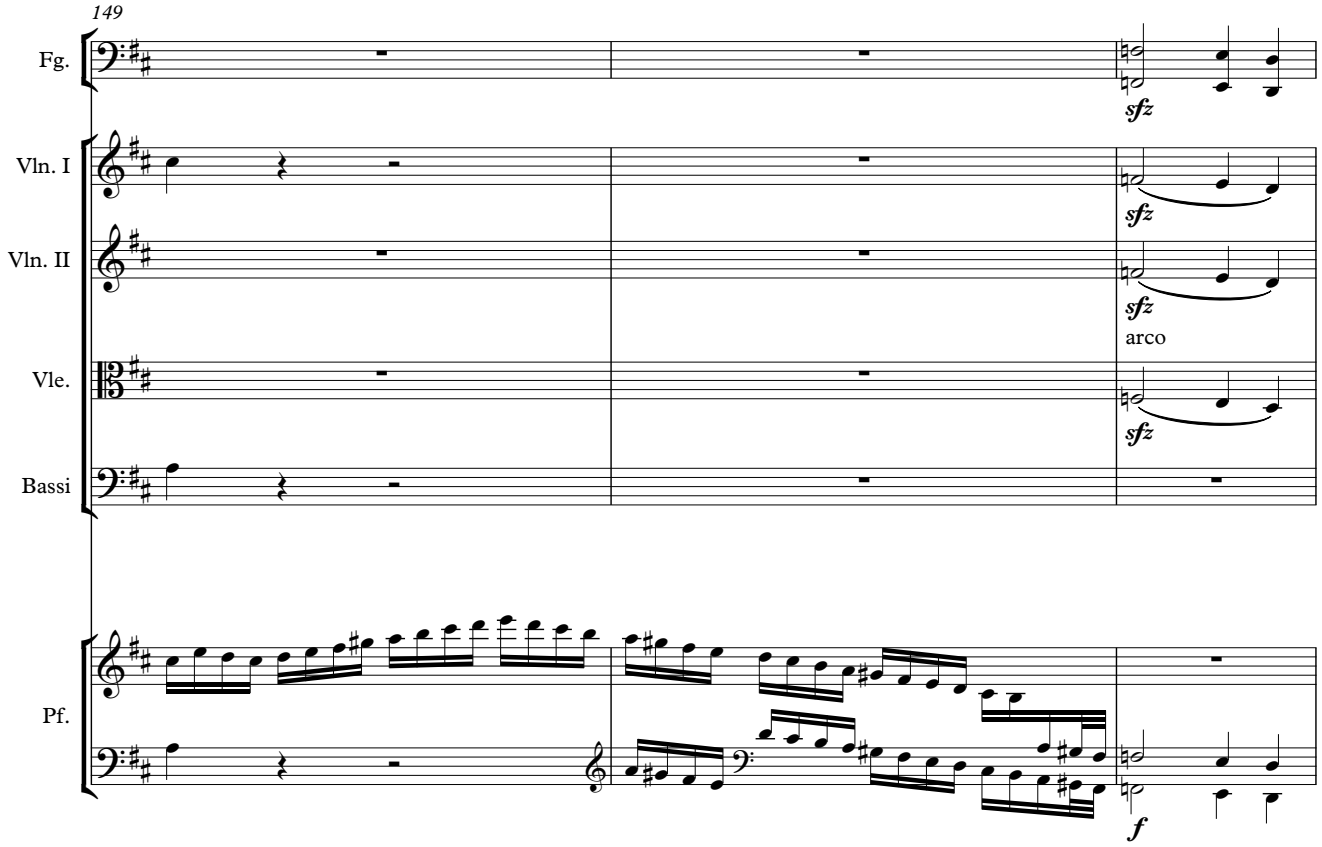

130
Fl.
p
Ob. I
Ob.
Vln. I
Vln. II
Vle.
Bassi
Pf.

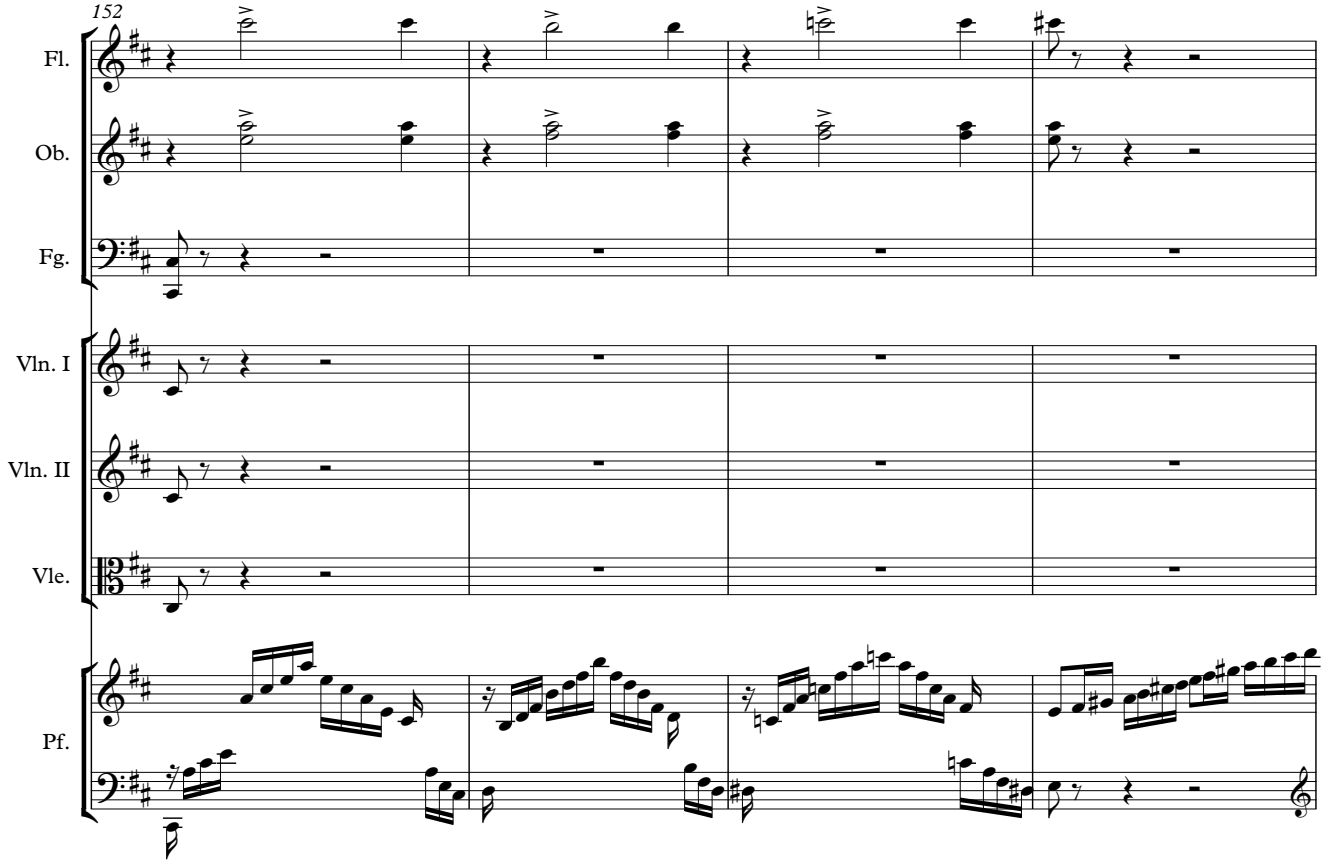

133
Fl.
Ob.
p
Fg.
Fg. II
Bassi
Pf.

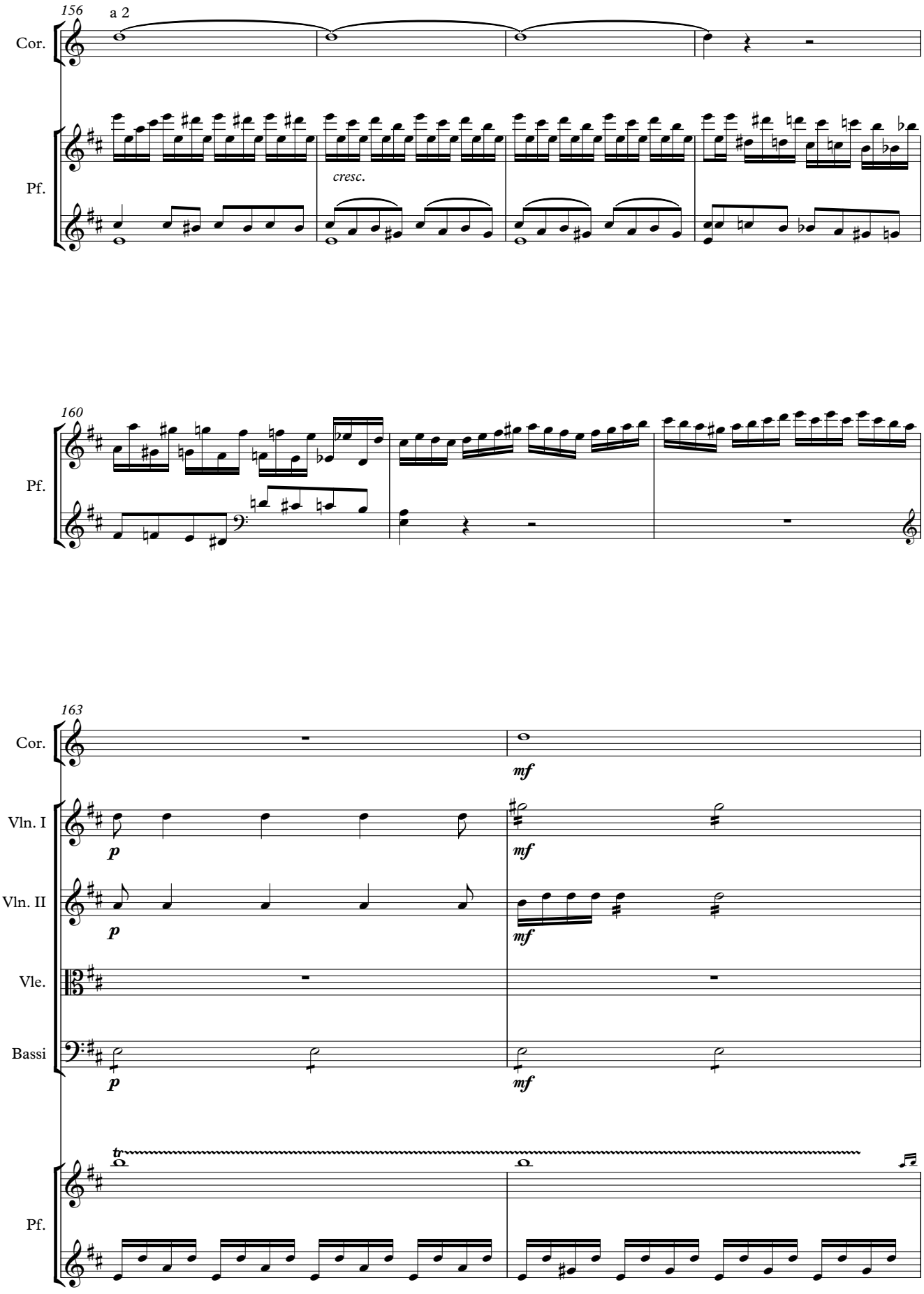

137
Fl.
Ob.
Fg.
Cor.
Vln. I
Vln. II
Vle.
Bassi
Pf.
p
pizz.
arco

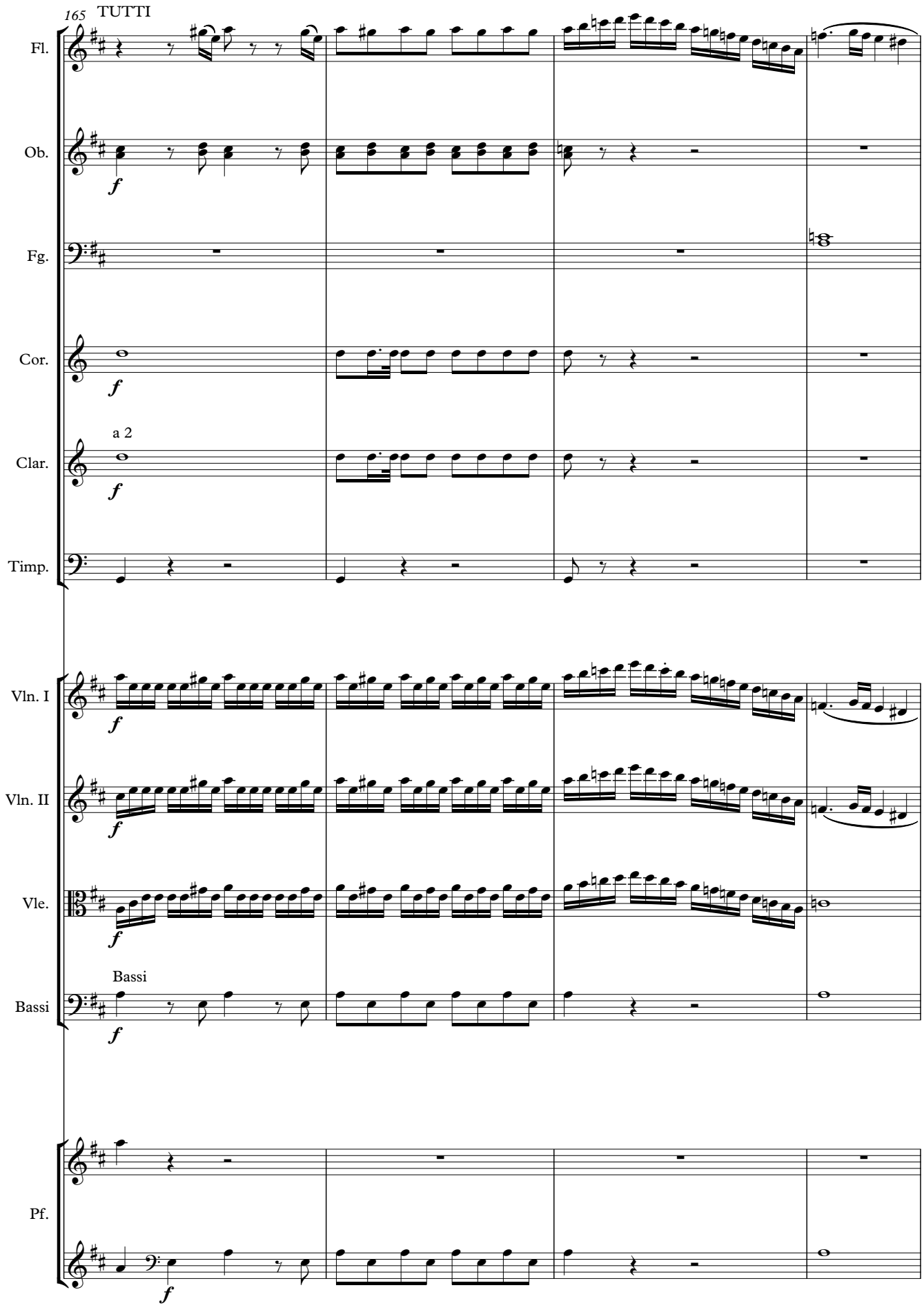

141
Fl.
Ob.
Fg.
Cor.
Vln. I
Vln. II
Vle.
Bassi
Pf.
arco
arco
p
p
p

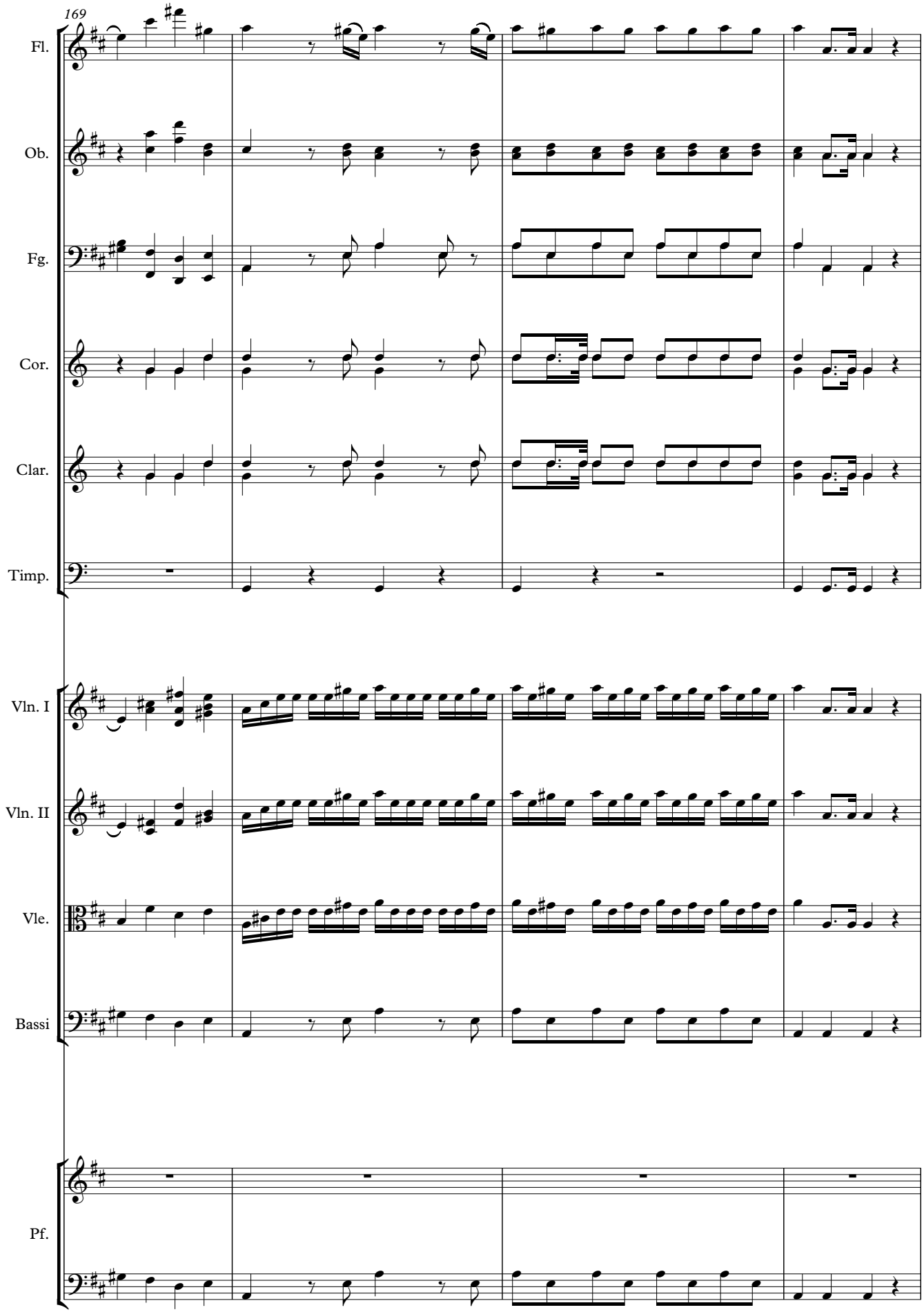

145
Ob.
Fg.
Vln. I
Bassi
Bassi
Vcl.
Pf.


149
Fg.
Vln. I
Vln. II
Vle.
Bassi
Pf.
sfz
arco
f

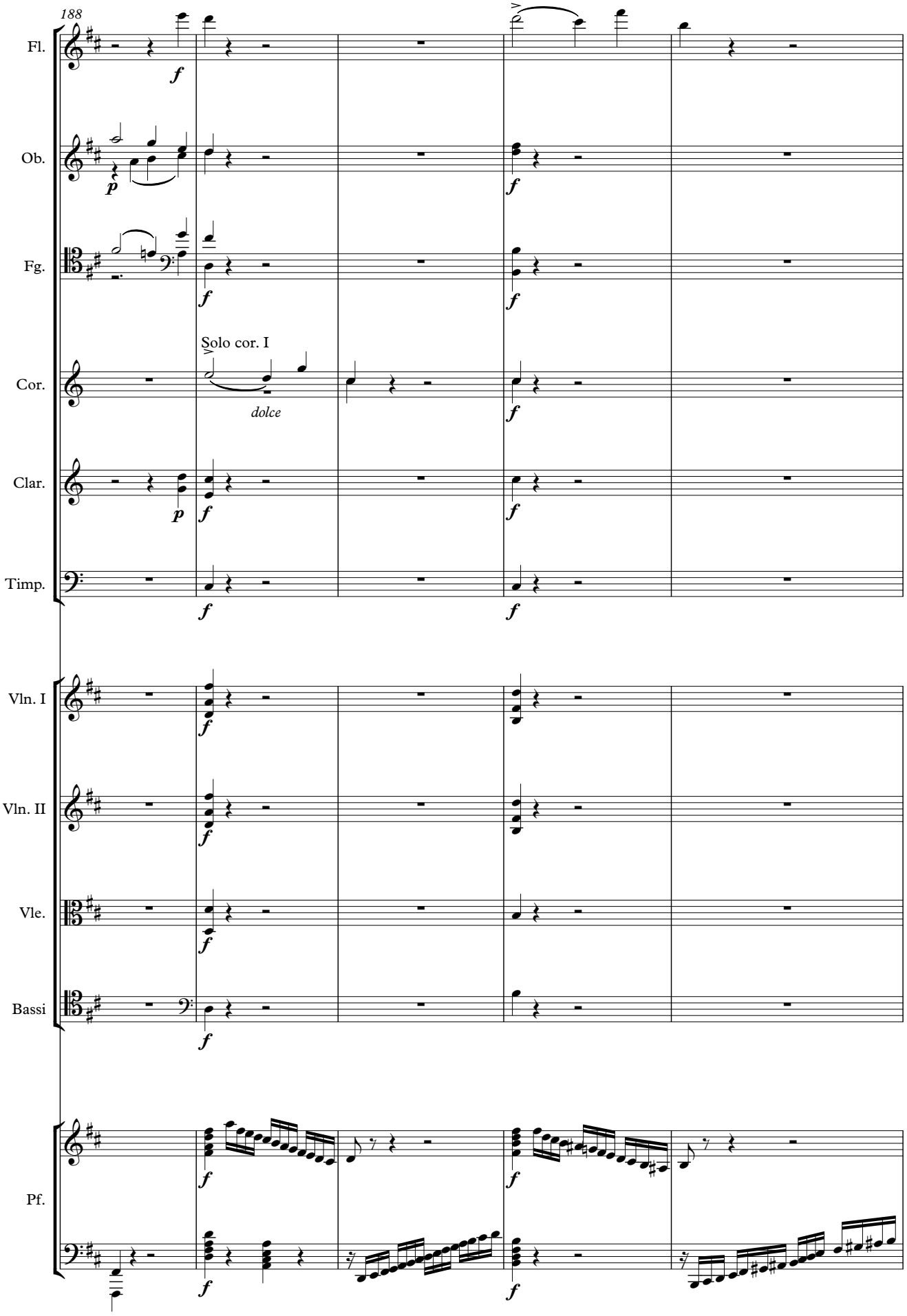

152
Fl.
Ob.
Fg.
Vln. I
Vln. II
Vle.
Pf.

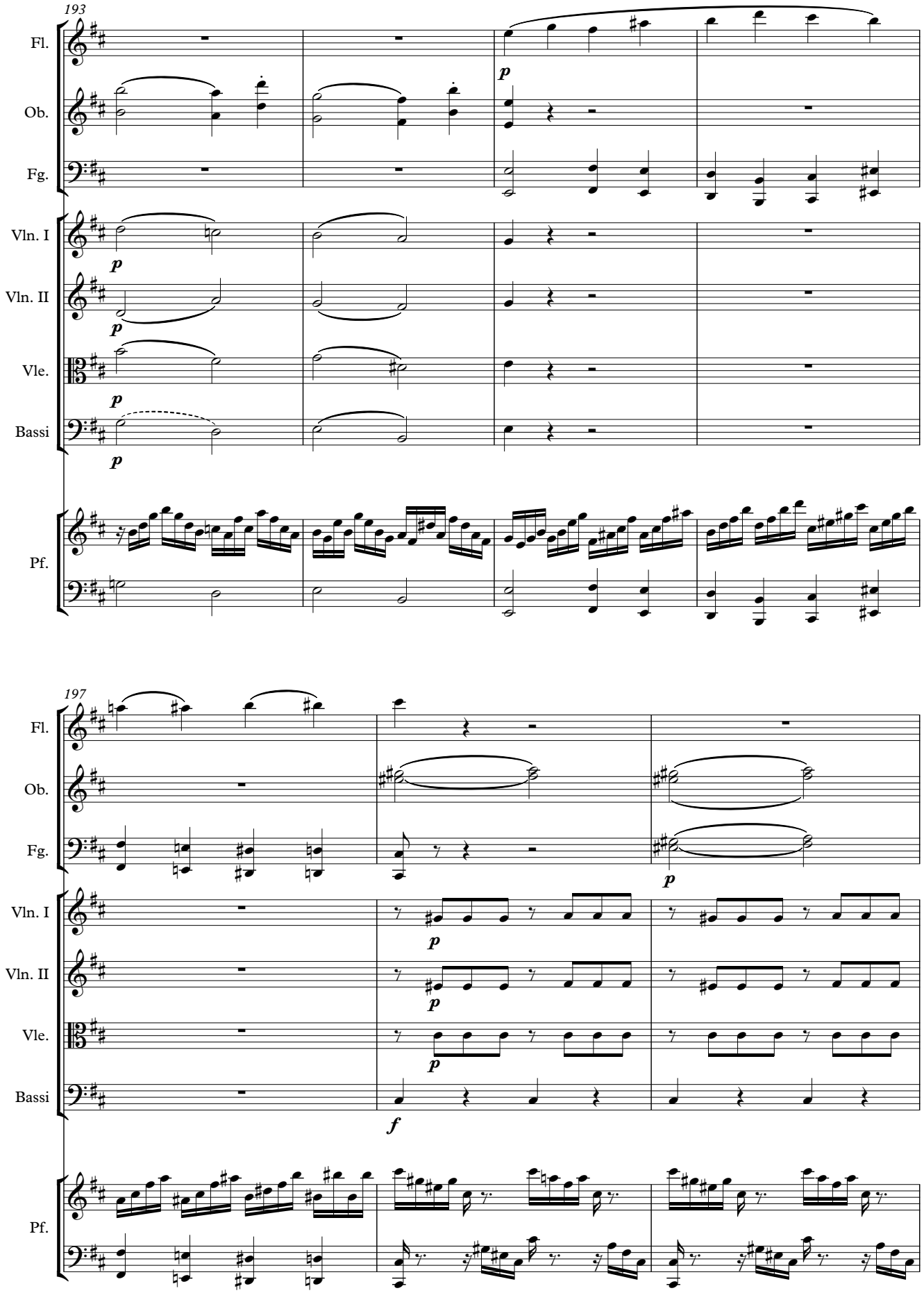

156
a 2
Cor.
Pf.
cresc.
160
Pf.
163
Cor.
mf
Vln. I
p
mf
Vln. II
p
mf
Vle.
Bassi
p
mf
Pf.

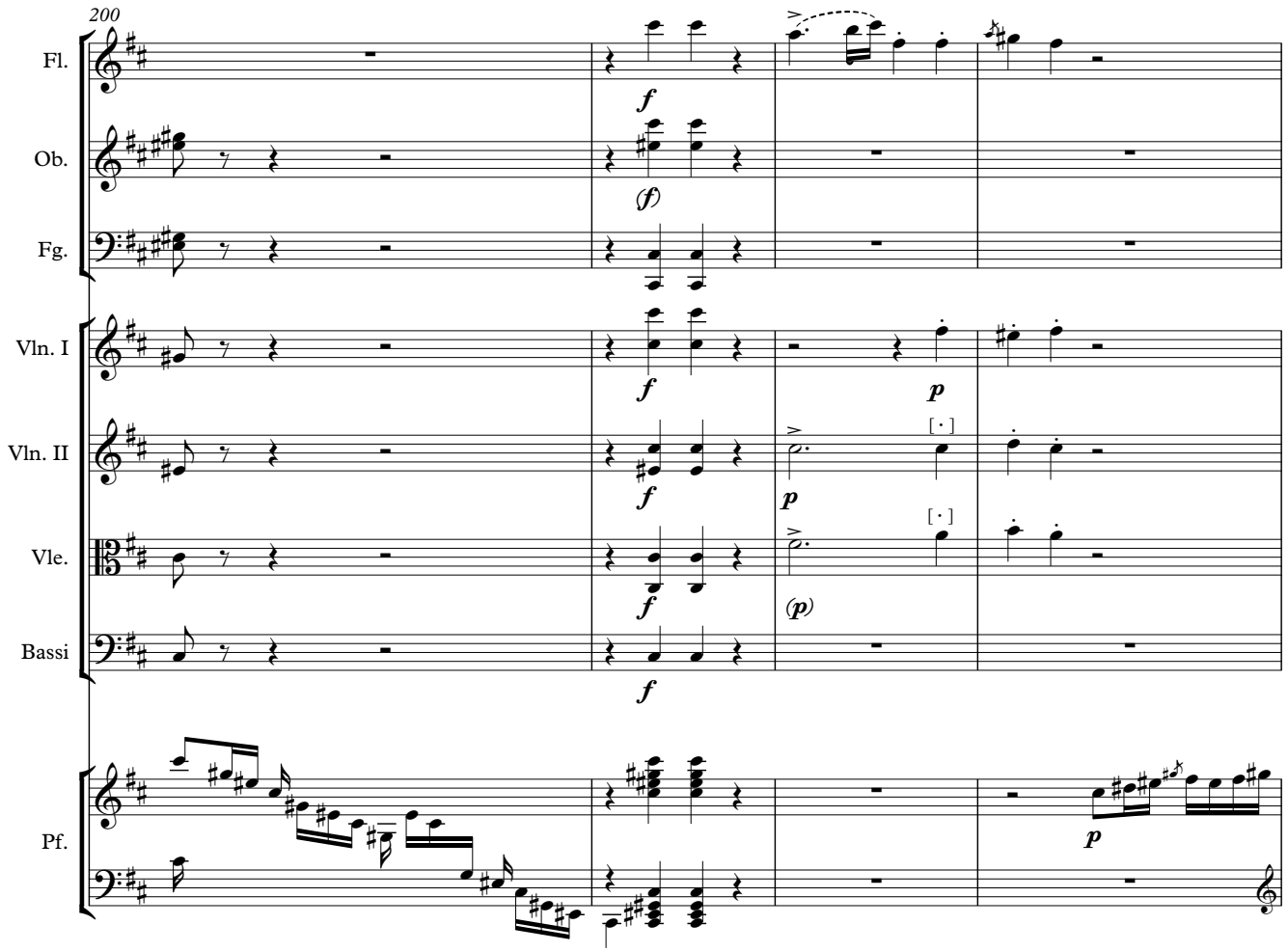

165
TUTTI
Fl.
Ob.
Fg.
Cor.
a 2
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Bassi
Pf.

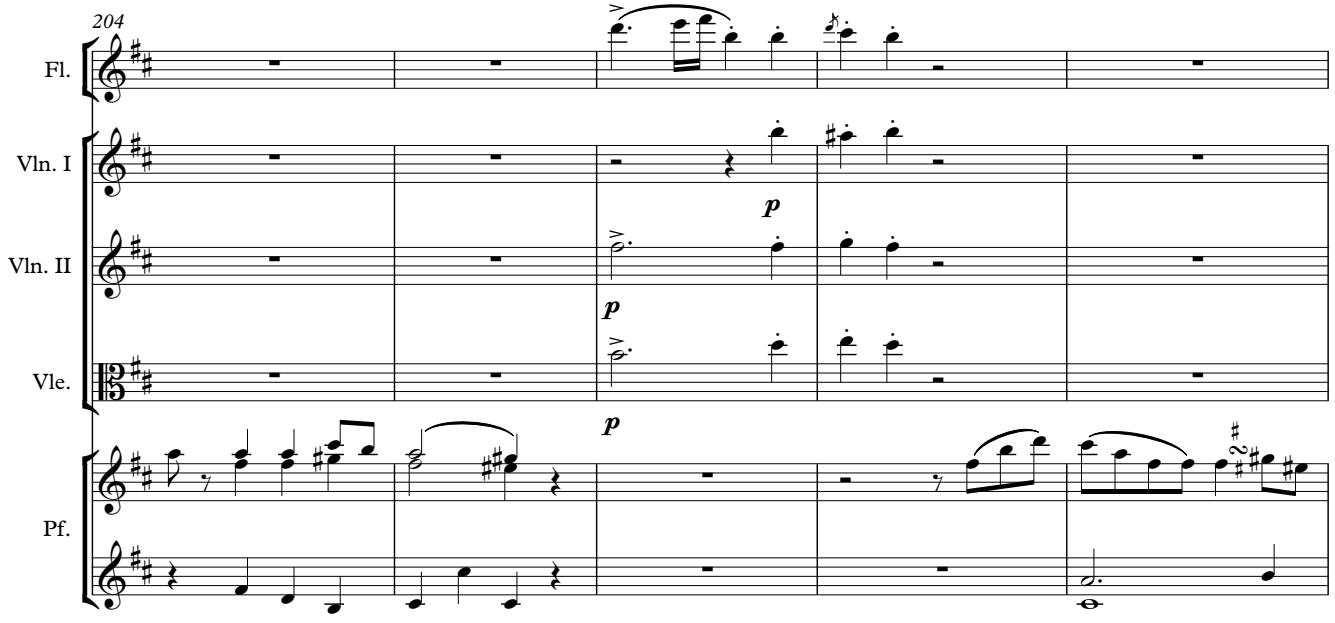

169
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.

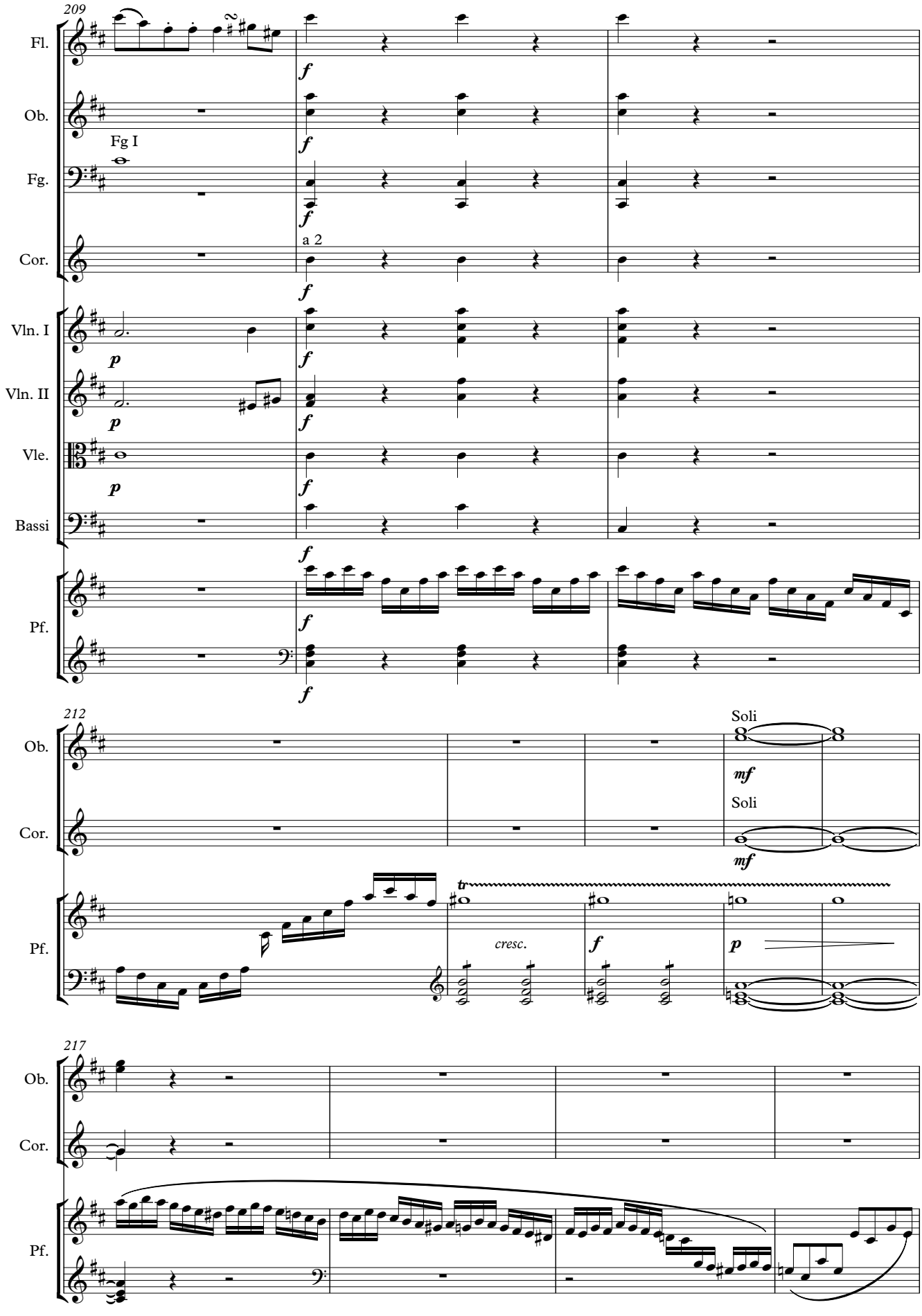
173
SOLO
p
Pf.
177
Pf.
181
Vcl. solo
Bassi
Pf.
185
Solo ob. I
Fg.
Pf.

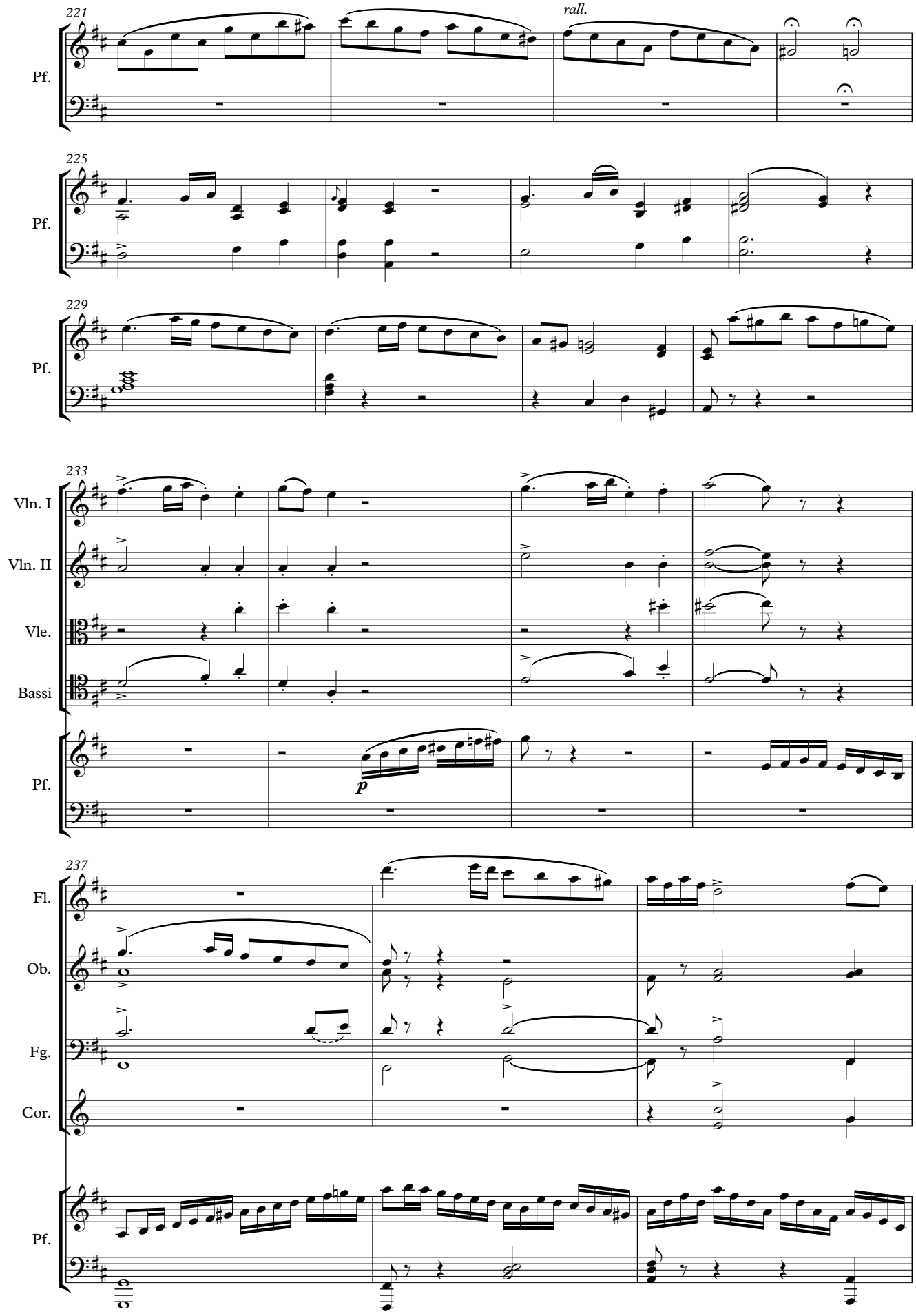

188
Fl.
Ob.
Fg.
Solo cor. I
dolce
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.

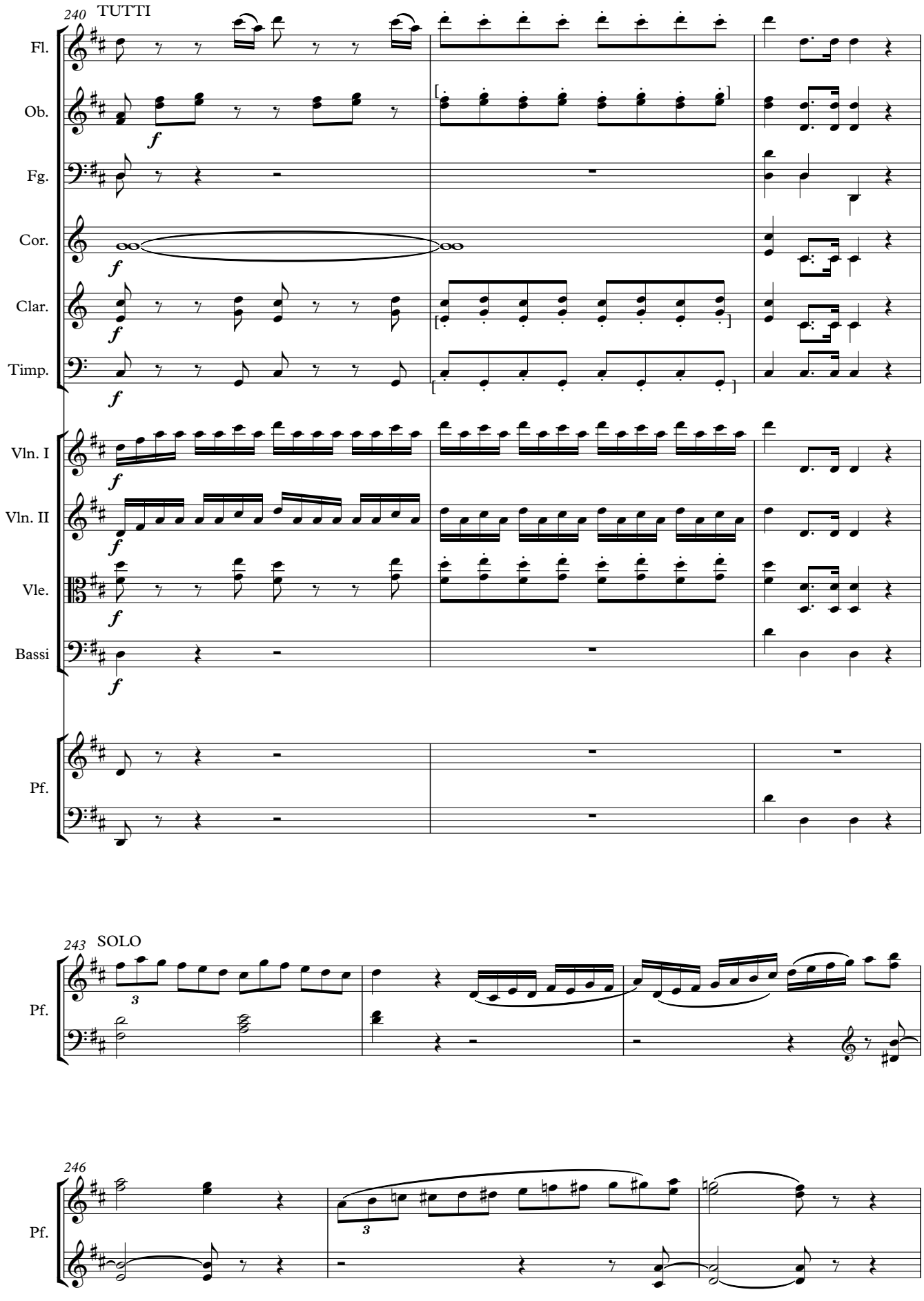

193
Fl.
Ob.
Fg.
Vln. I
Vln. II
Vle.
Bassi
Pf.
p
197
f

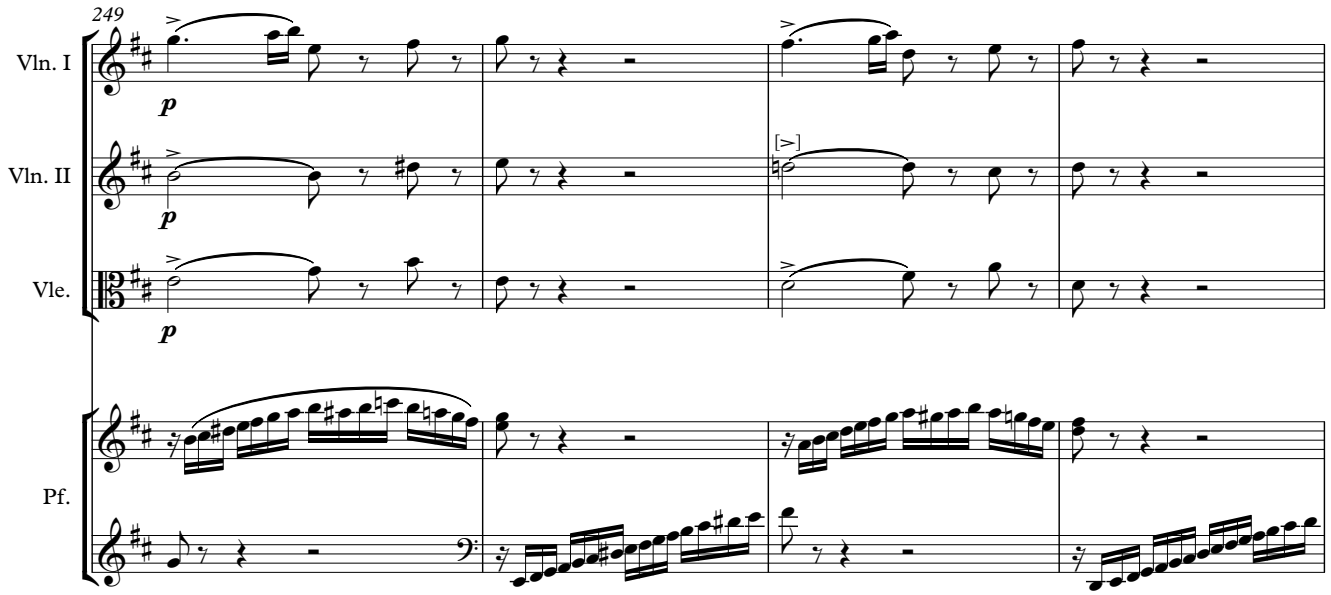

200
Fl.
Ob.
Fg.
Vln. I
Vln. II
Vle.
Bassi
Pf.
f
(f)
p
(p)

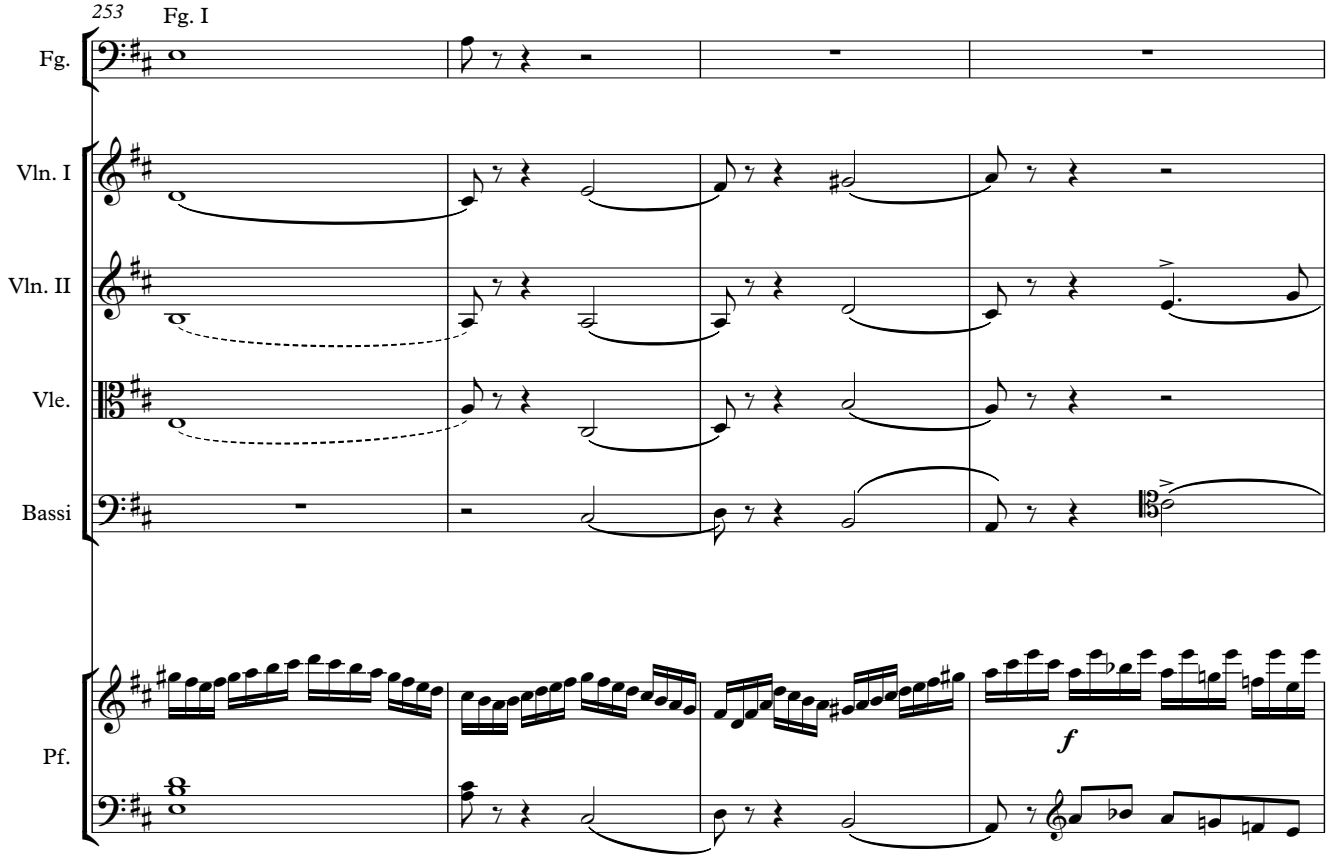

204
Fl.
Vln. I
Vln. II
Vle.
Pf.
p

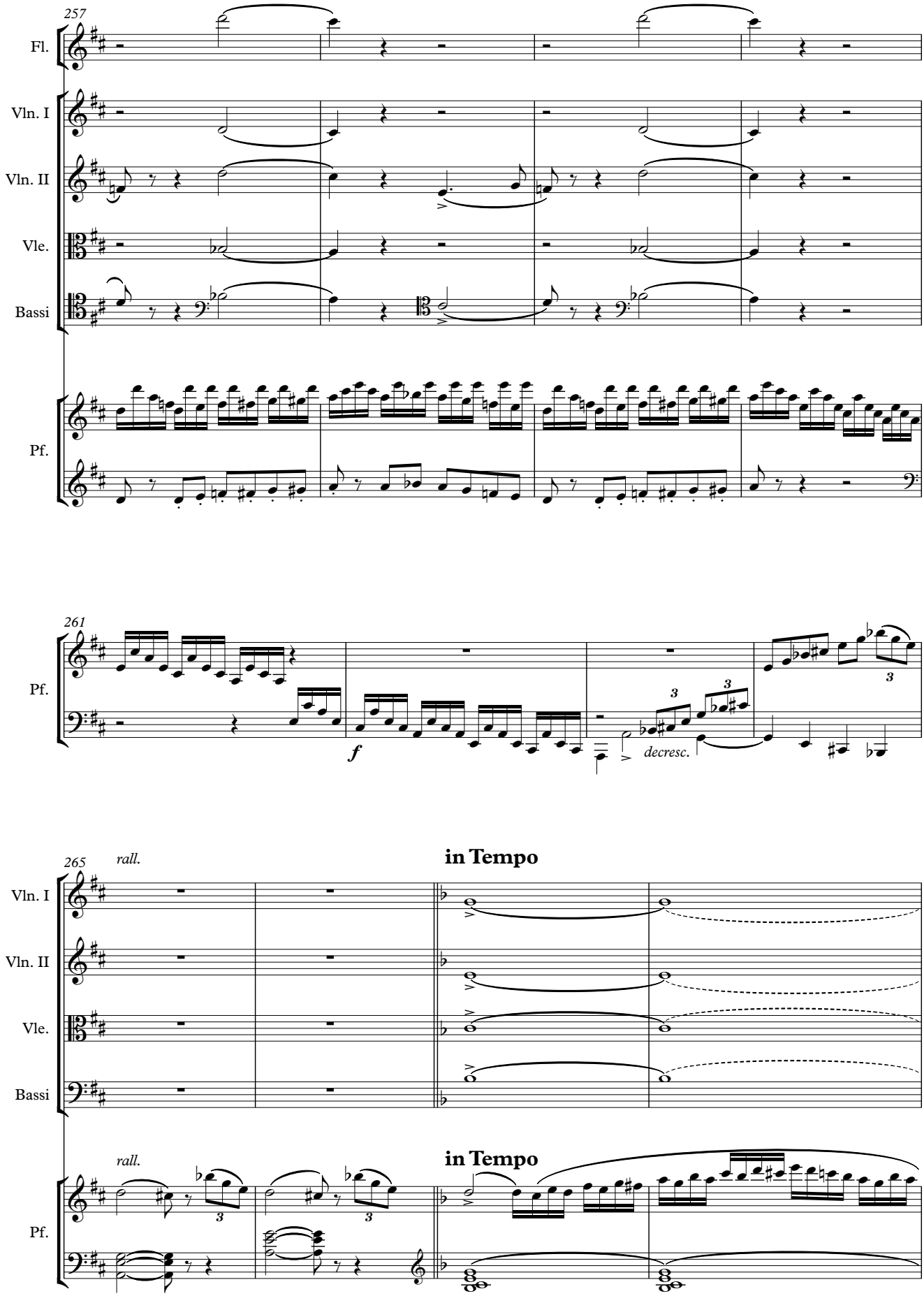

209
Fl.
Ob.
Fg I
Fg.
Cor.
a 2
Vln. I
Vln. II
Vle.
Bassi
Pf.
212
Soli
Soli
cresc.
217

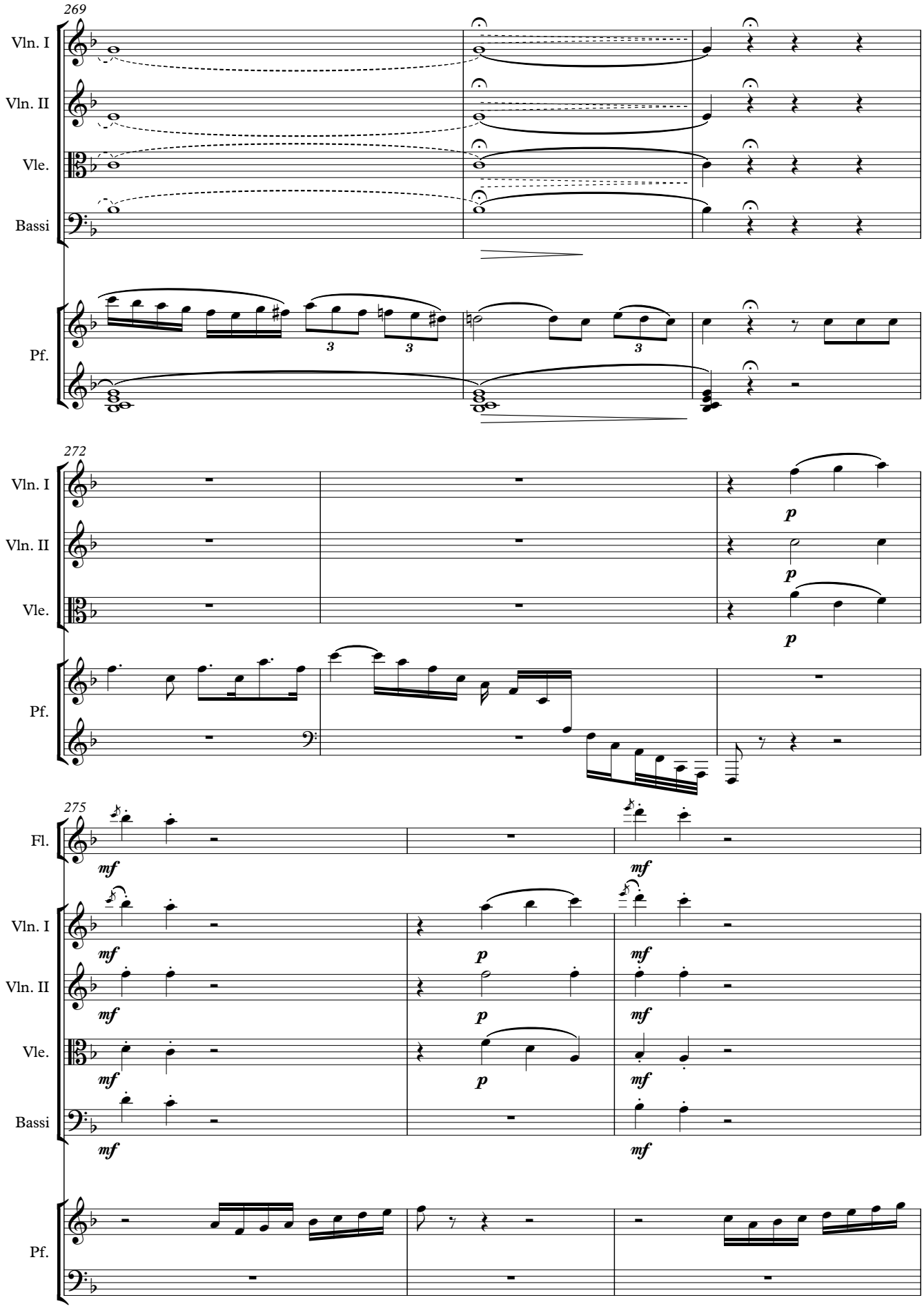

221
rall.
Pf.
225
Pf.
229
Pf.
233
Vln. I
Vln. II
Vle.
Bassi
Pf.
p
237
Fl.
Ob.
Fg.
Cor.
Pf.

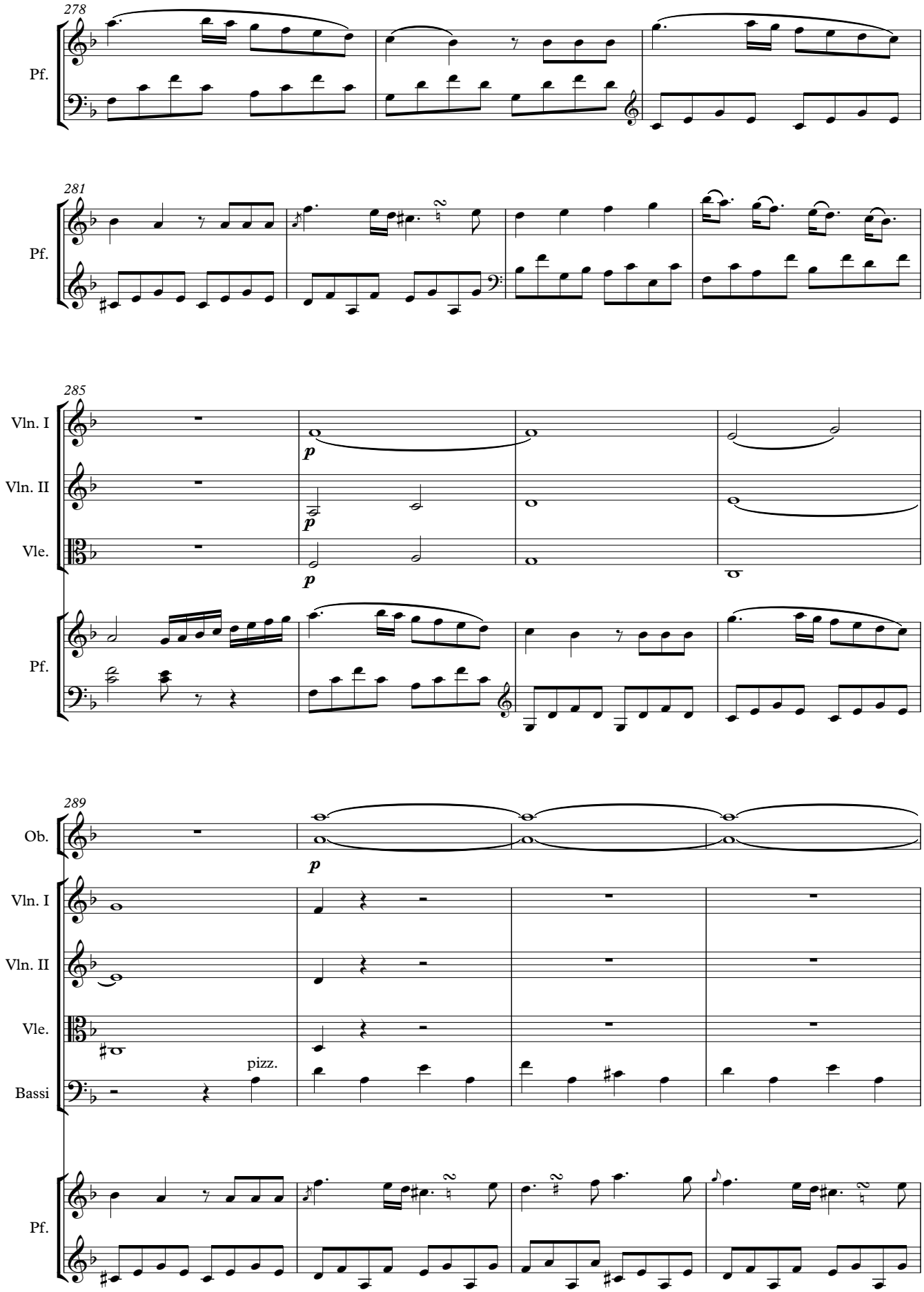

240
TUTTI
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
243
SOLO
Pf.
246
Pf.

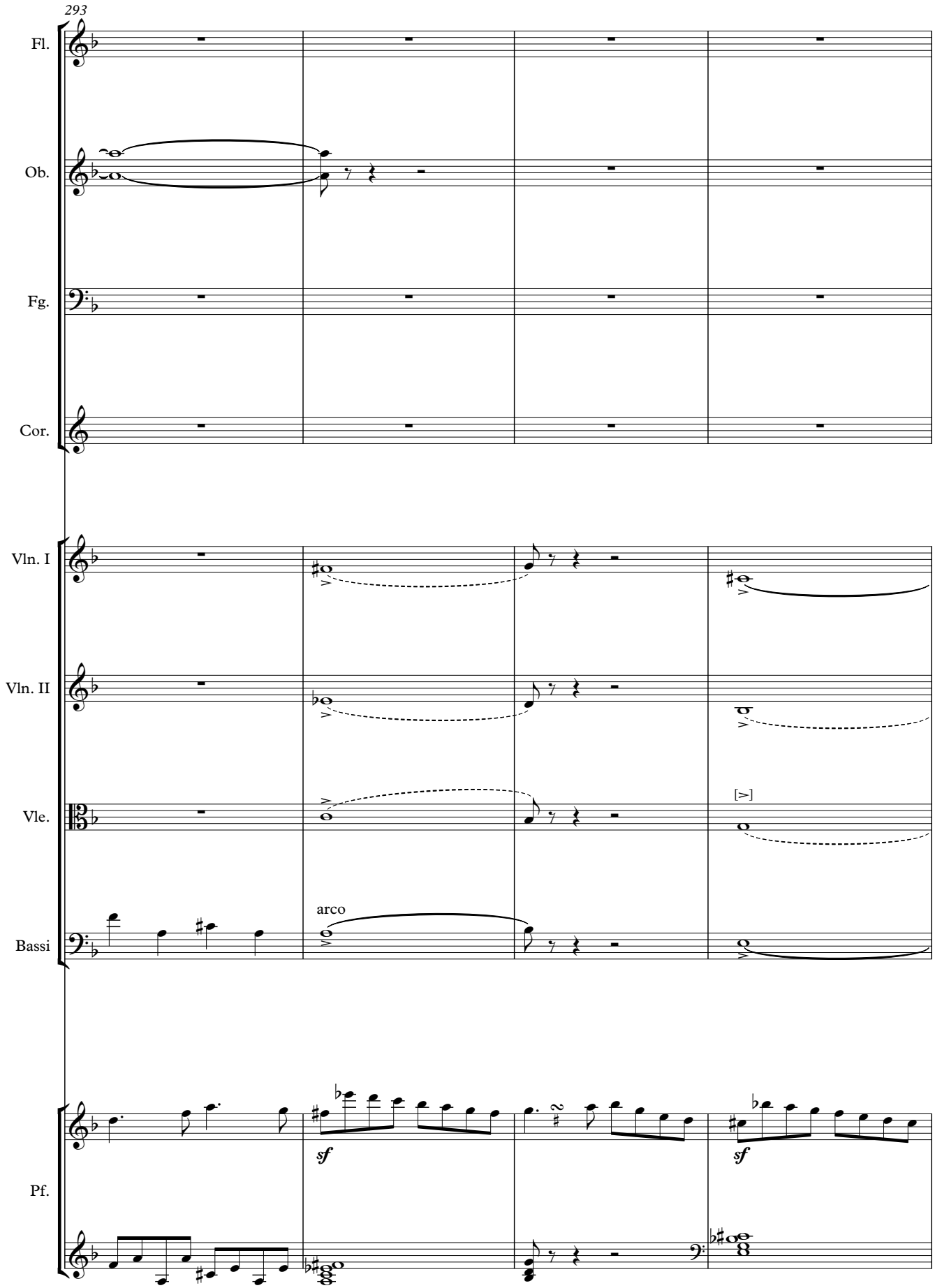

249
Vln. I
Vln. II
Vle.
Pf.
p
p
p
[>]

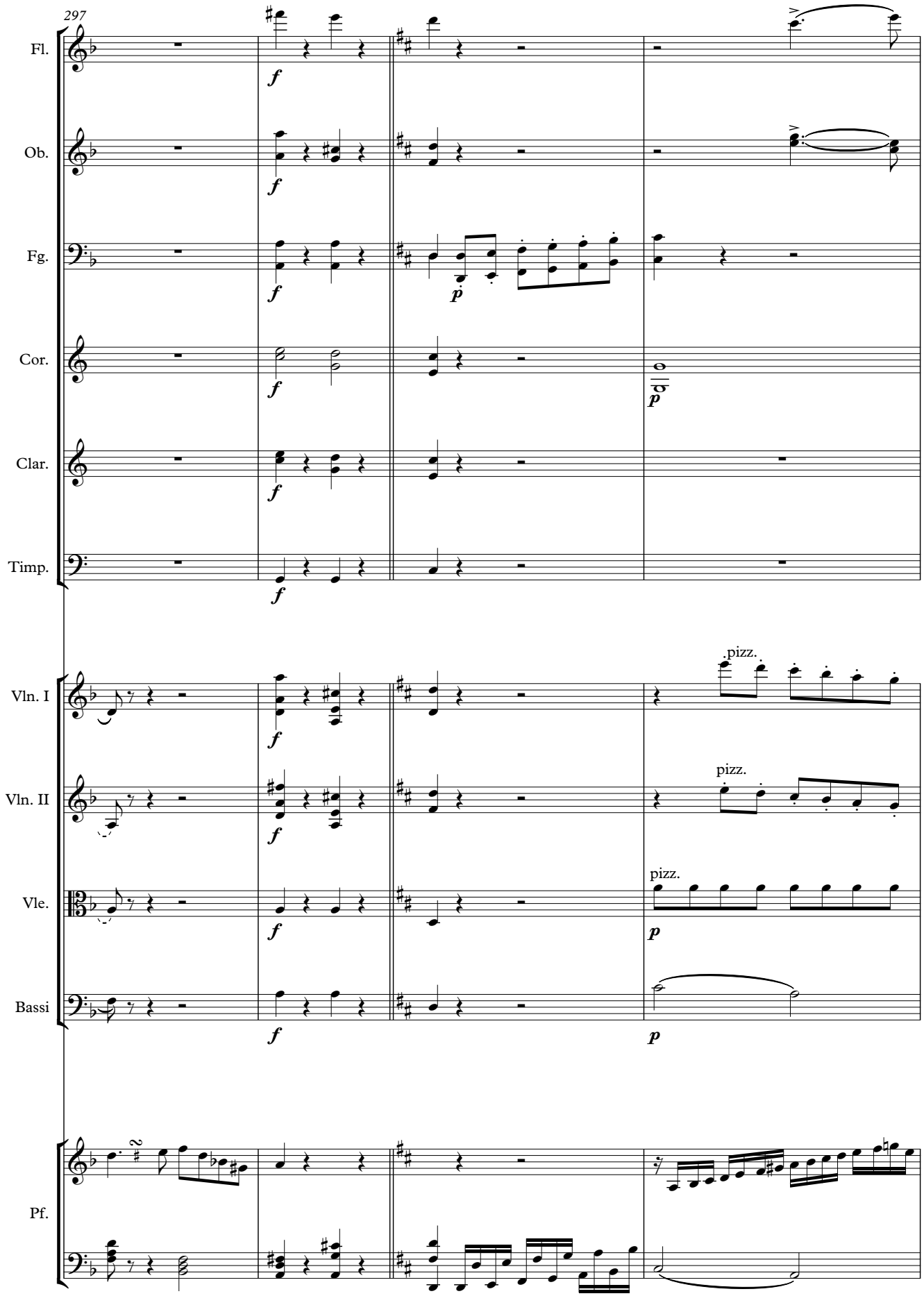

253
Fg. I
Fg.
Vln. I
Vln. II
Vle.
Bassi
Pf.
f

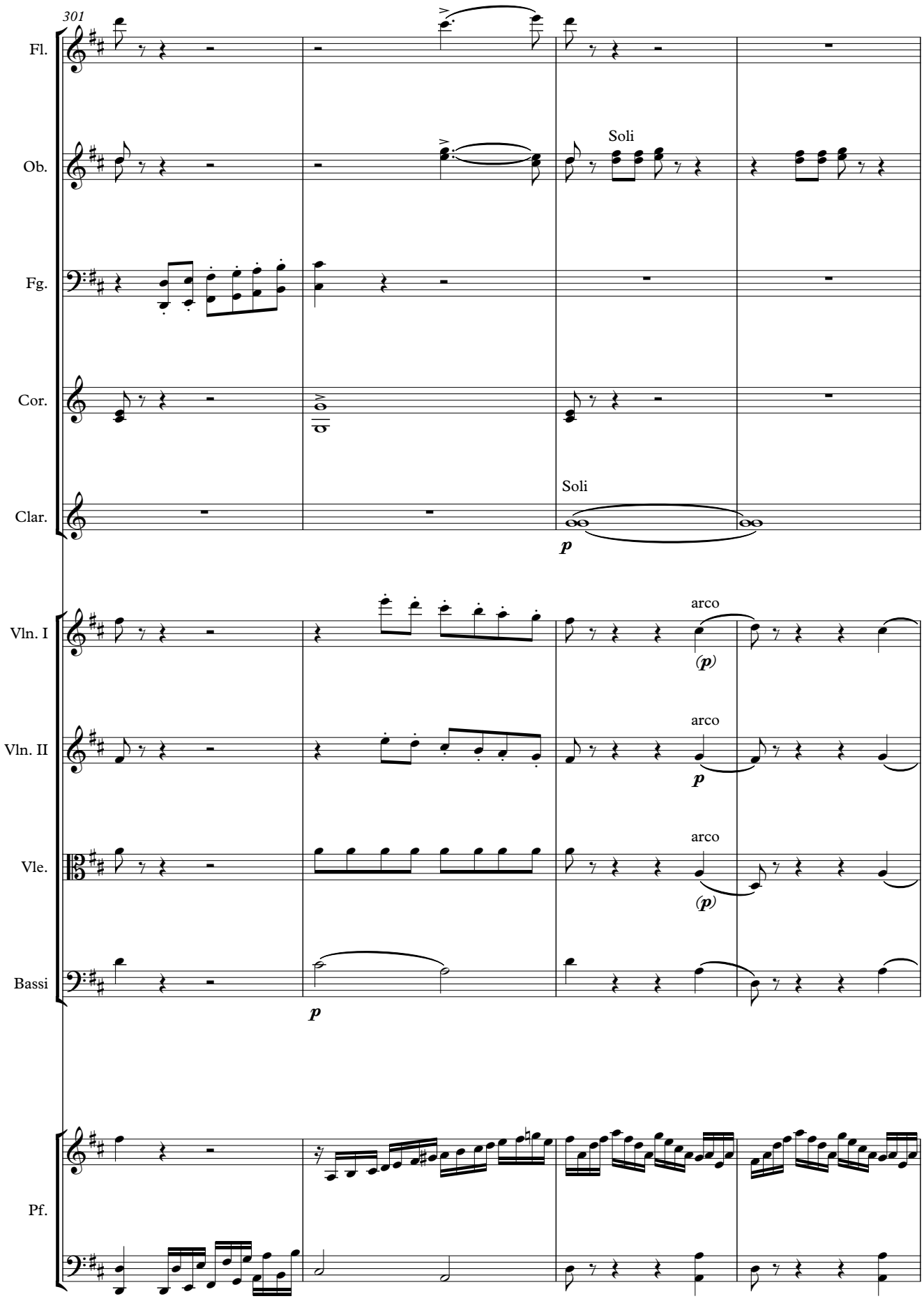

257
Fl.
Vln. I
Vln. II
Vle.
Bassi
Pf.
261
Pf.
f
decresc.
265
rall.
in Tempo
Vln. I
Vln. II
Vle.
Bassi
rall.
in Tempo
Pf.

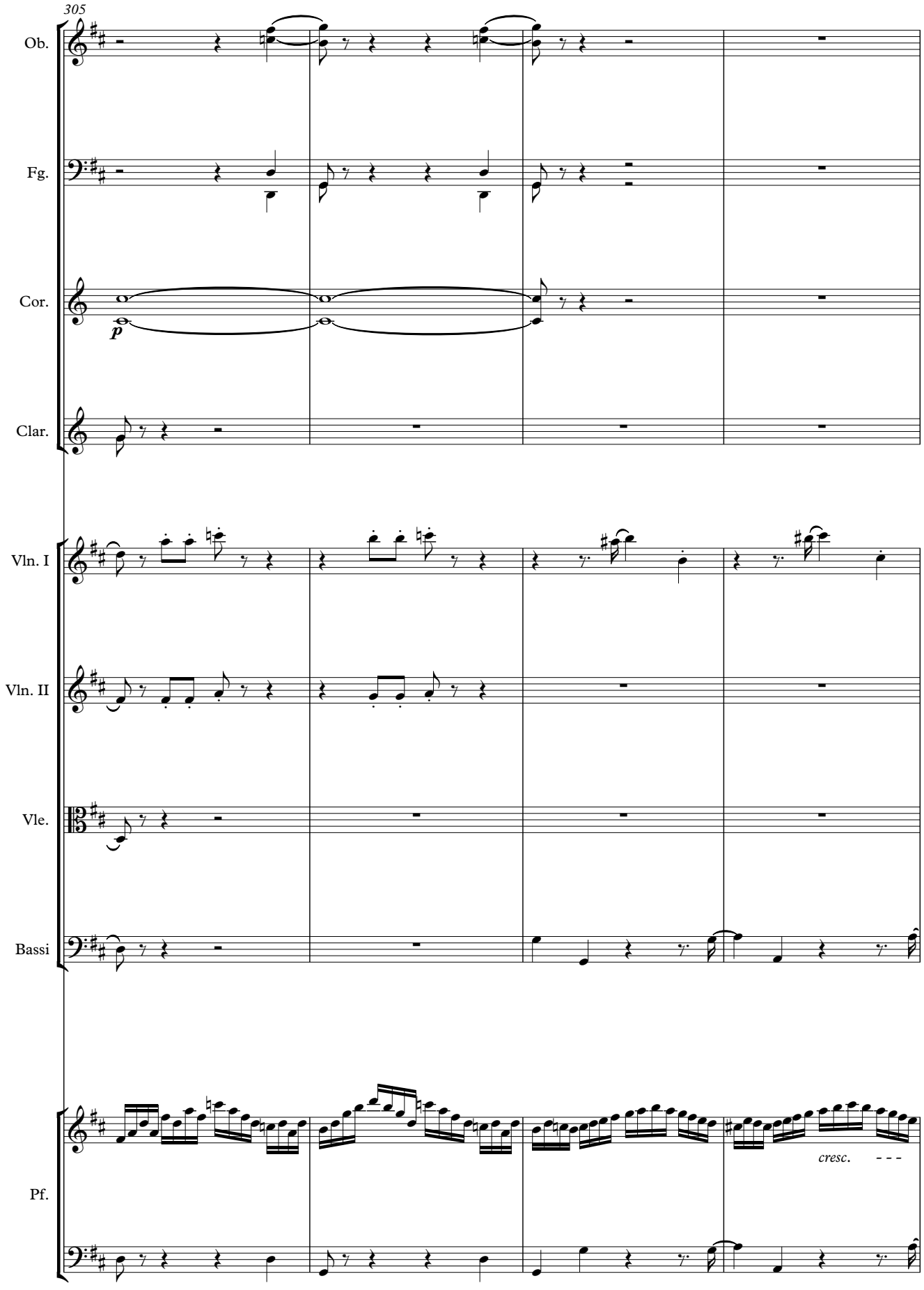

269
Vln. I
Vln. II
Vle.
Bassi
Pf.
272
Vln. I
Vln. II
Vle.
Pf.
275
Fl.
Vln. I
Vln. II
Vle.
Bassi
Pf.

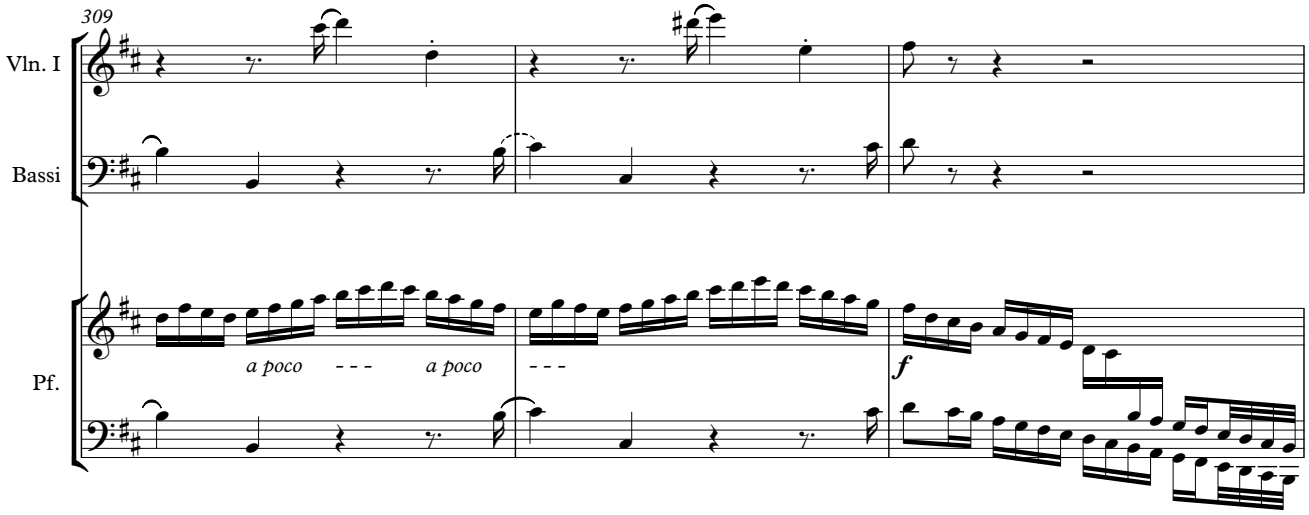

278
Pf.
281
Pf.
285
Vln. I
Vln. II
Vle.
p
p
p
Pf.
289
Ob.
p
Vln. I
Vln. II
Vle.
Bassi
pizz.
Pf.

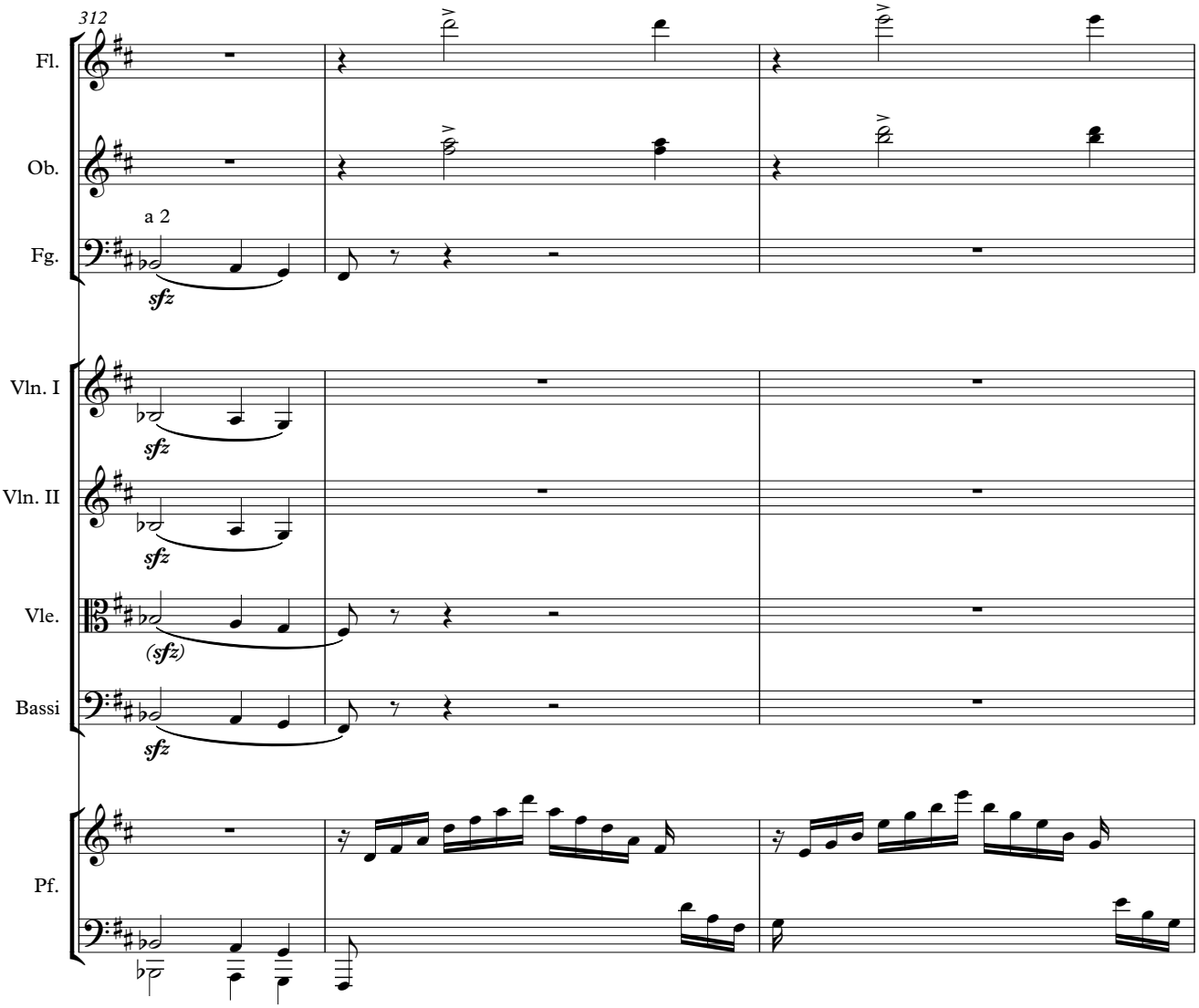

293
Fl.
Ob.
Fg.
Cor.
Vln. I
Vln. II
Vle.
Bassi
Pf.
arco
[>]
sf
sf

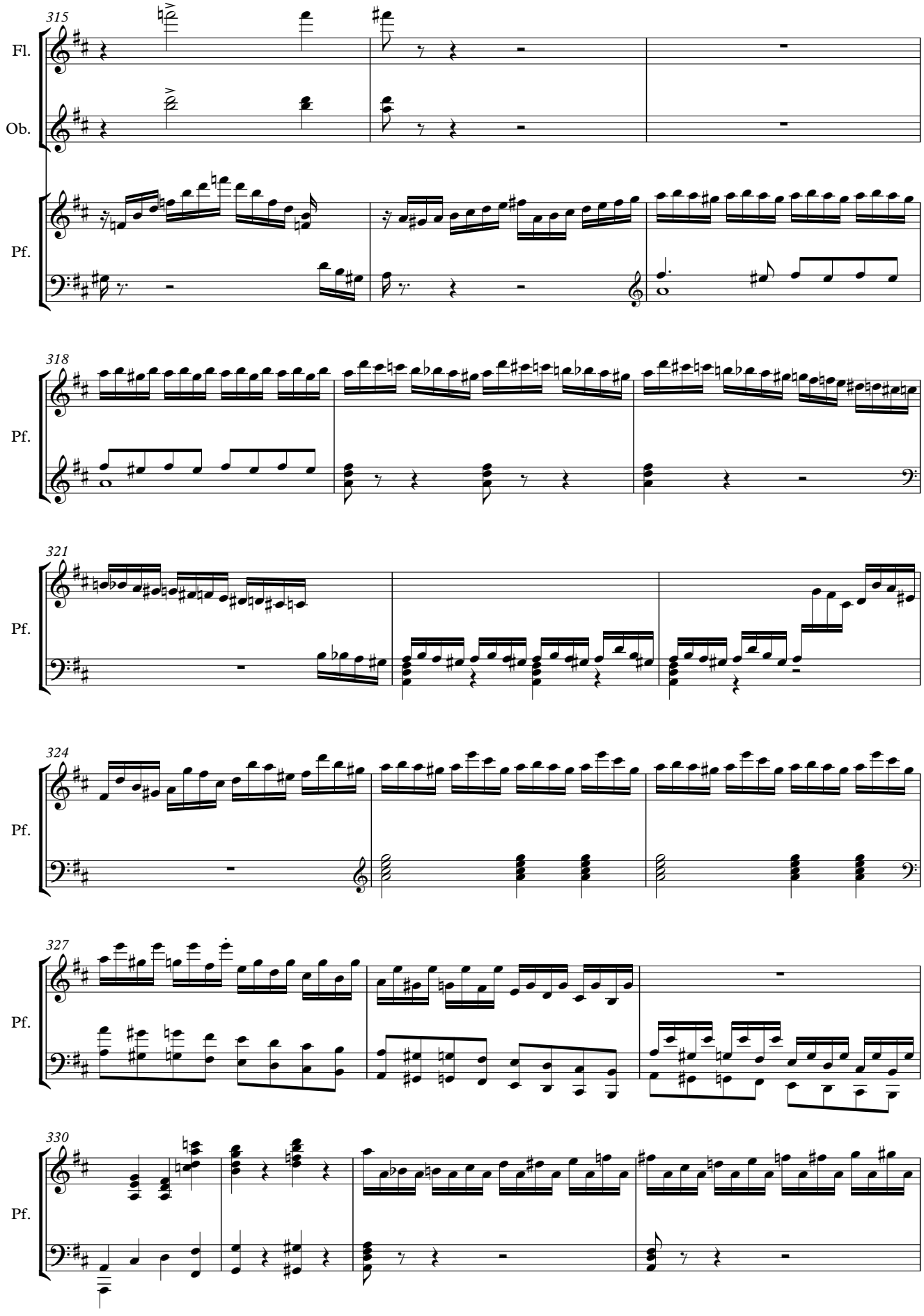

297
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
pizz.
pizz.
pizz.

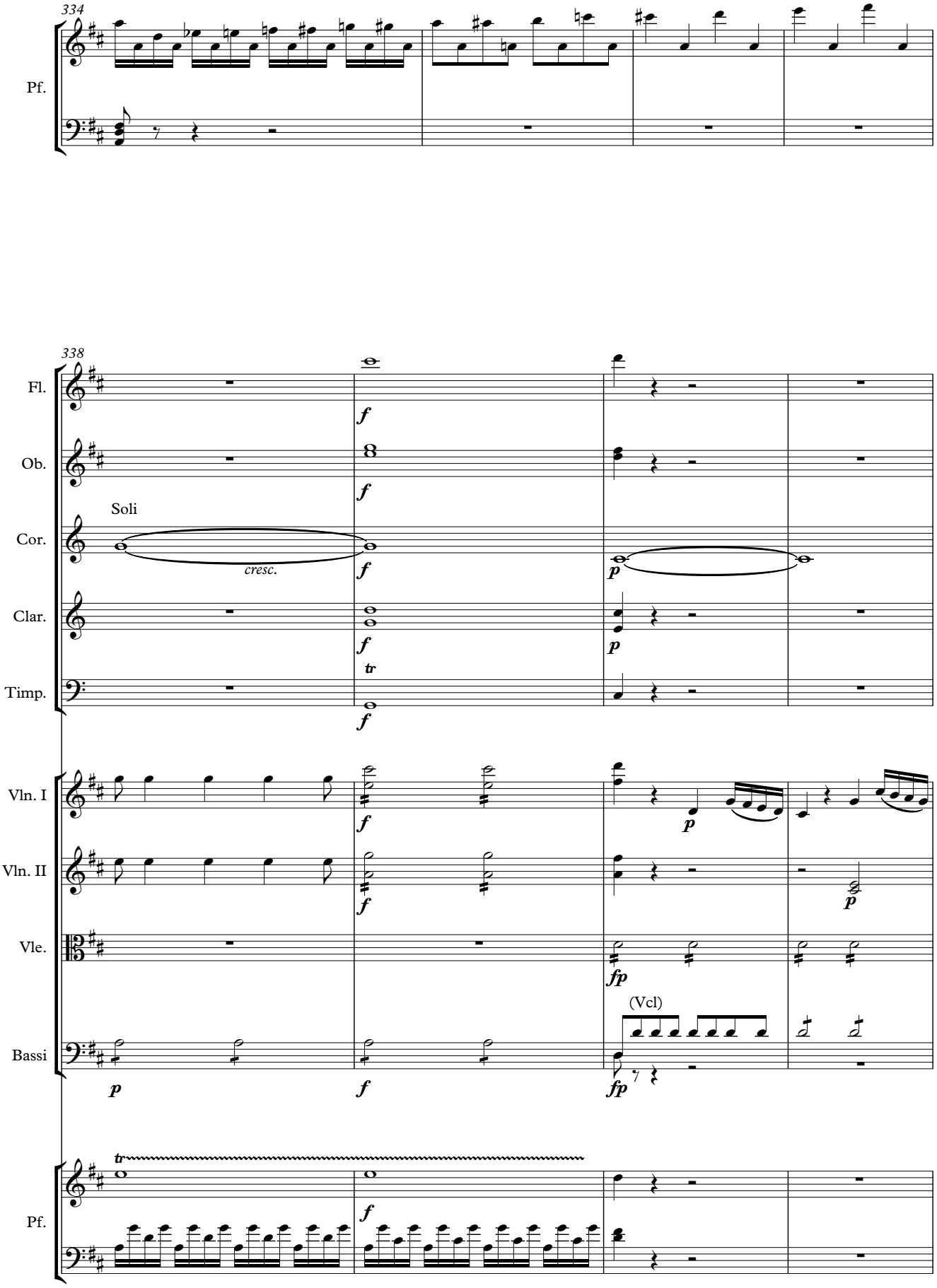

301
Fl.
Ob.
Soli
Fg.
Cor.
Clar.
Soli
p
Vln. I
arco
(p)
Vln. II
arco
p
Vle.
arco
(p)
Bassi
p
Pf.

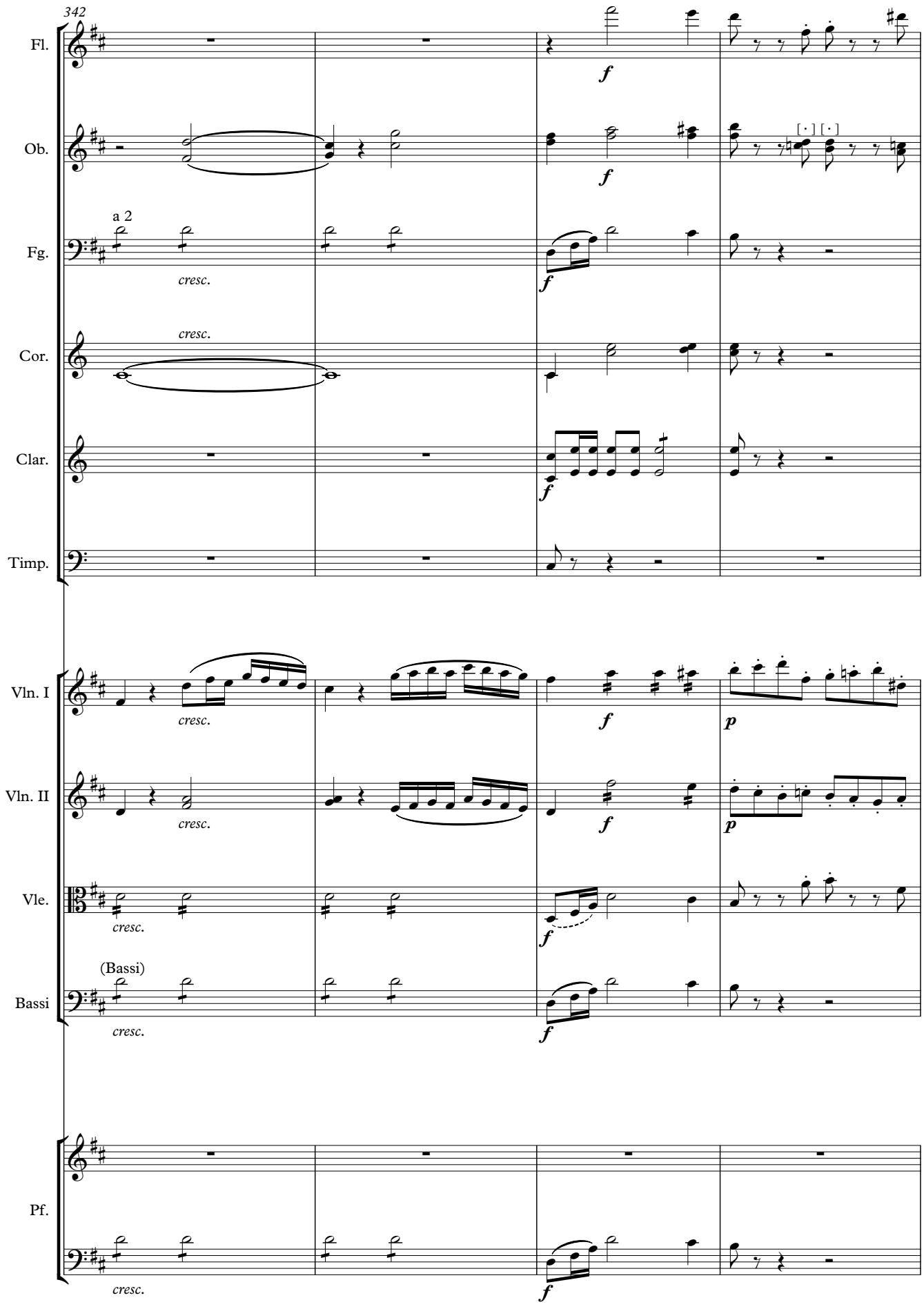

305
Ob.
Fg.
Cor.
p
Clar.
Vln. I
Vln. II
Vle.
Bassi
Pf.
cresc.

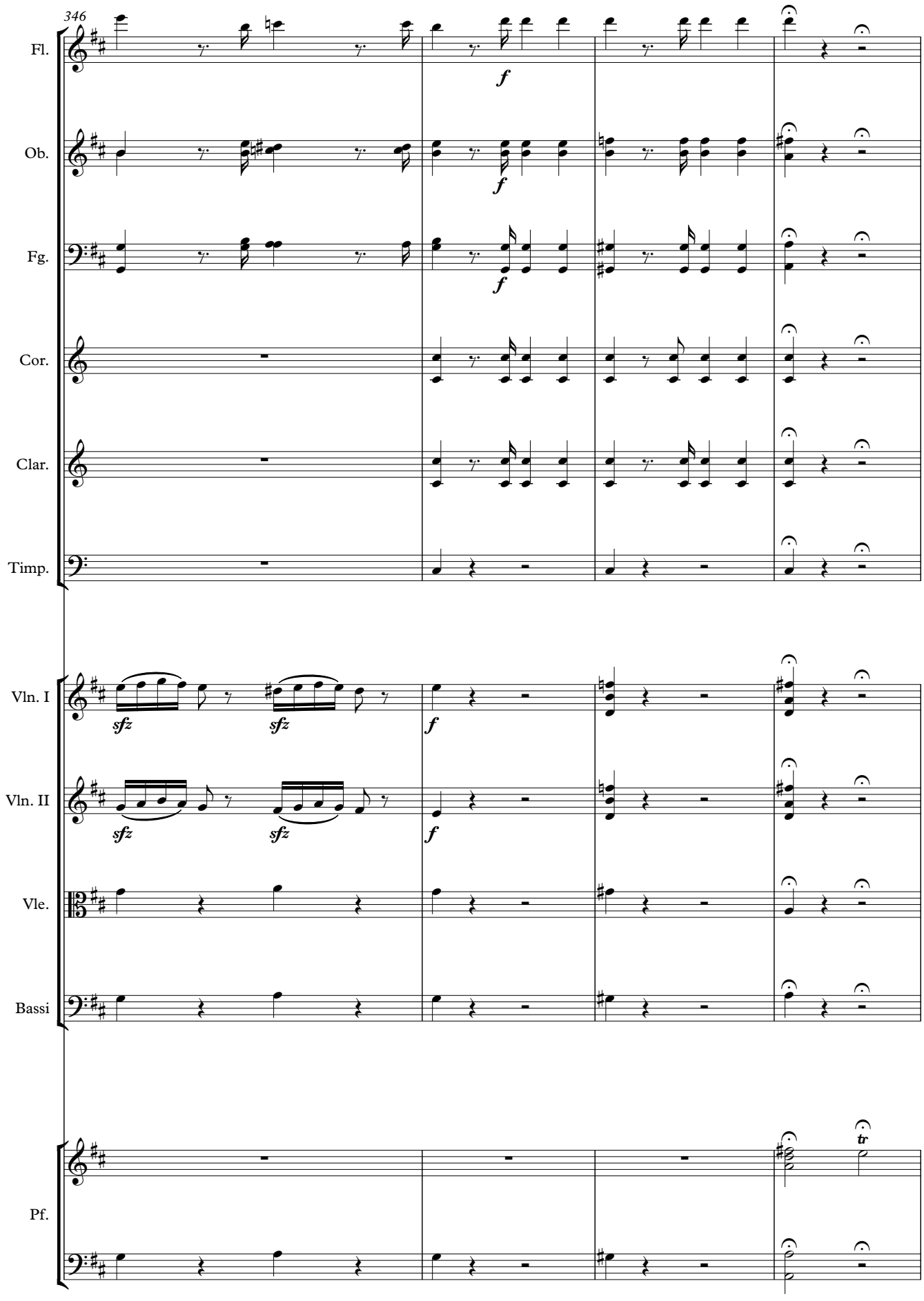

309
Vln. I
Bassi
Pf.
a poco
a poco
f

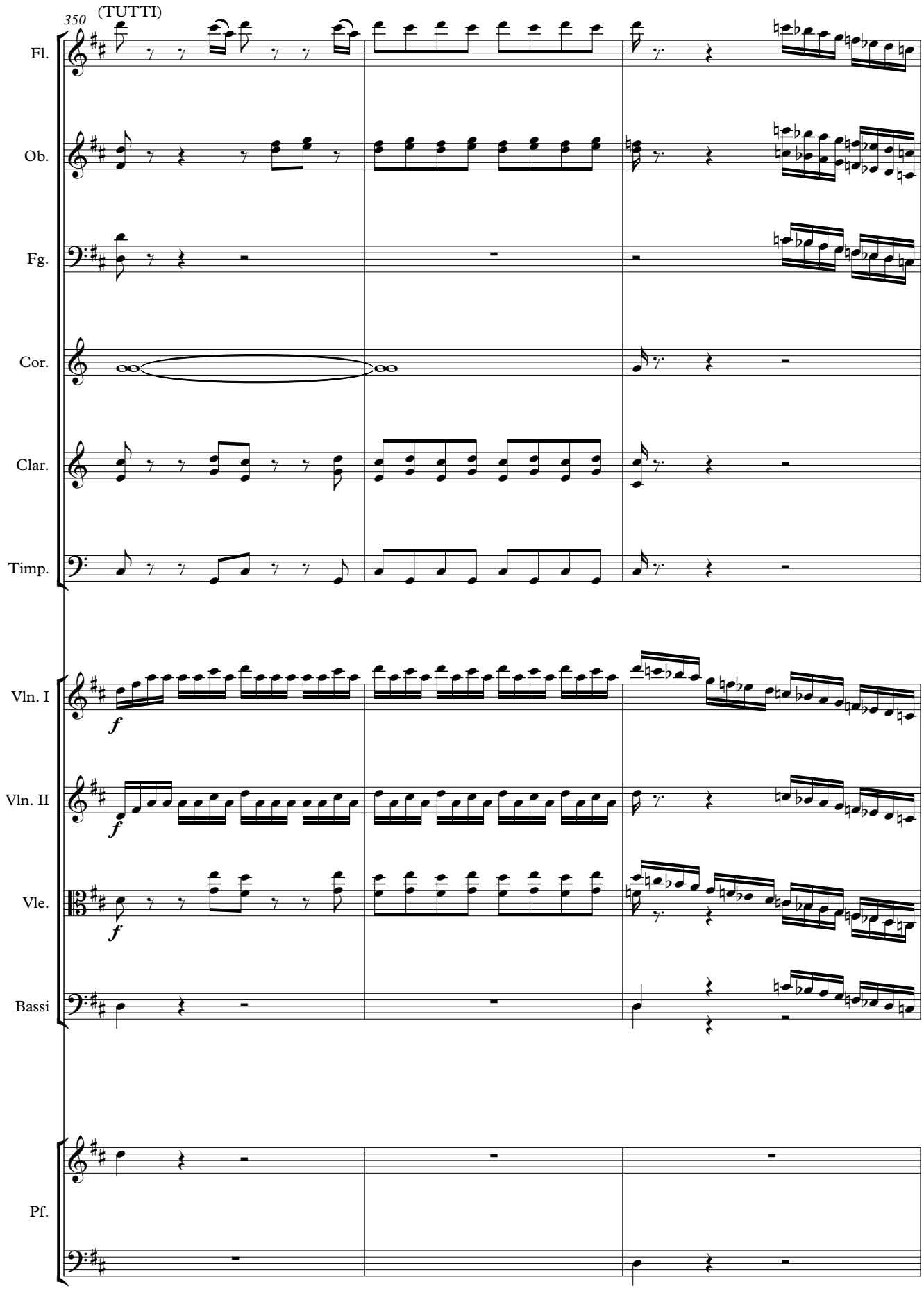

312
Fl.
Ob.
a 2
Fg.
sfz
Vln. I
Vln. II
Vle.
(sfz)
Bassi
Pf.

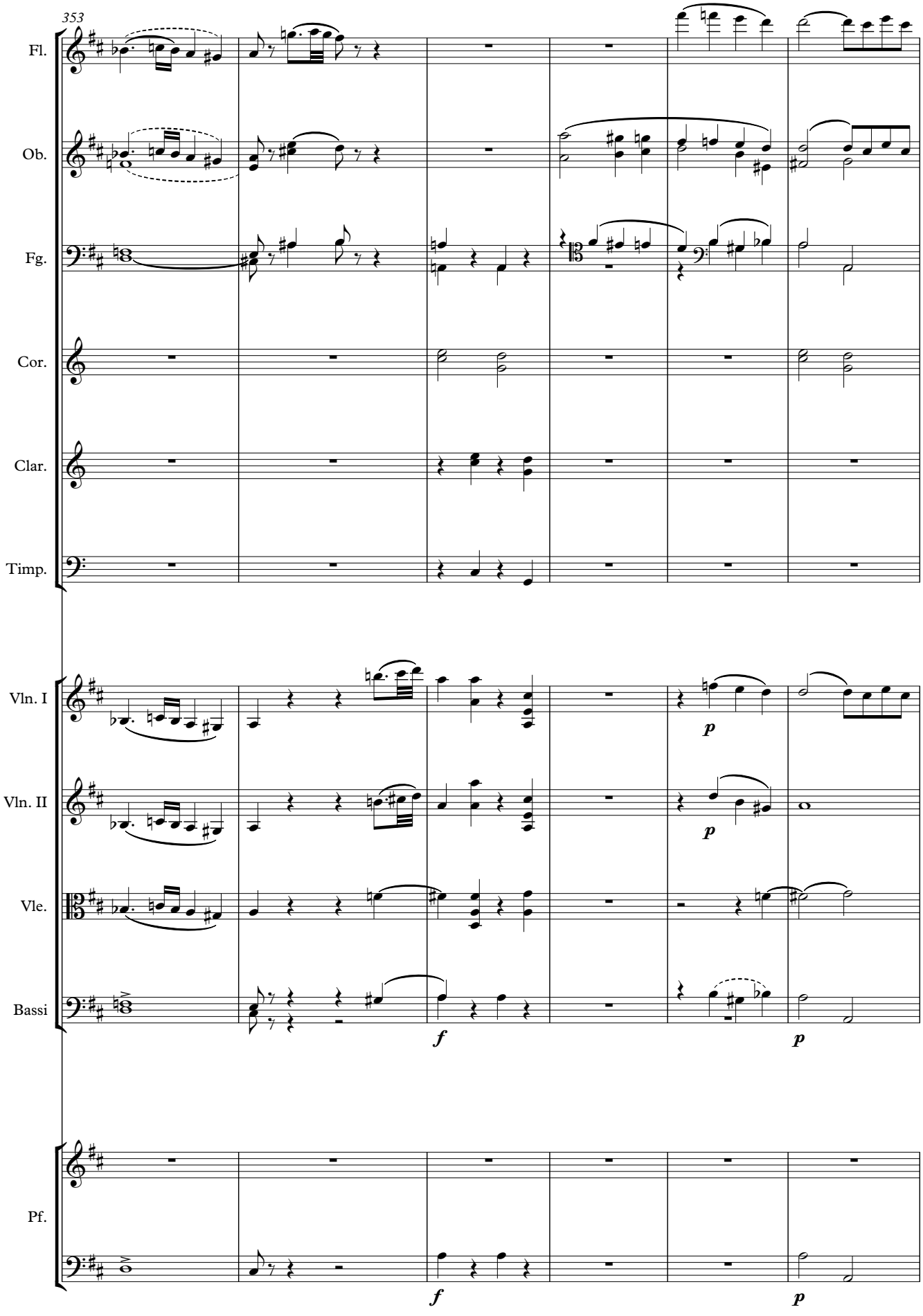

315
Fl.
Ob.
Pf.
318
Pf.
321
Pf.
324
Pf.
327
Pf.
330
Pf.

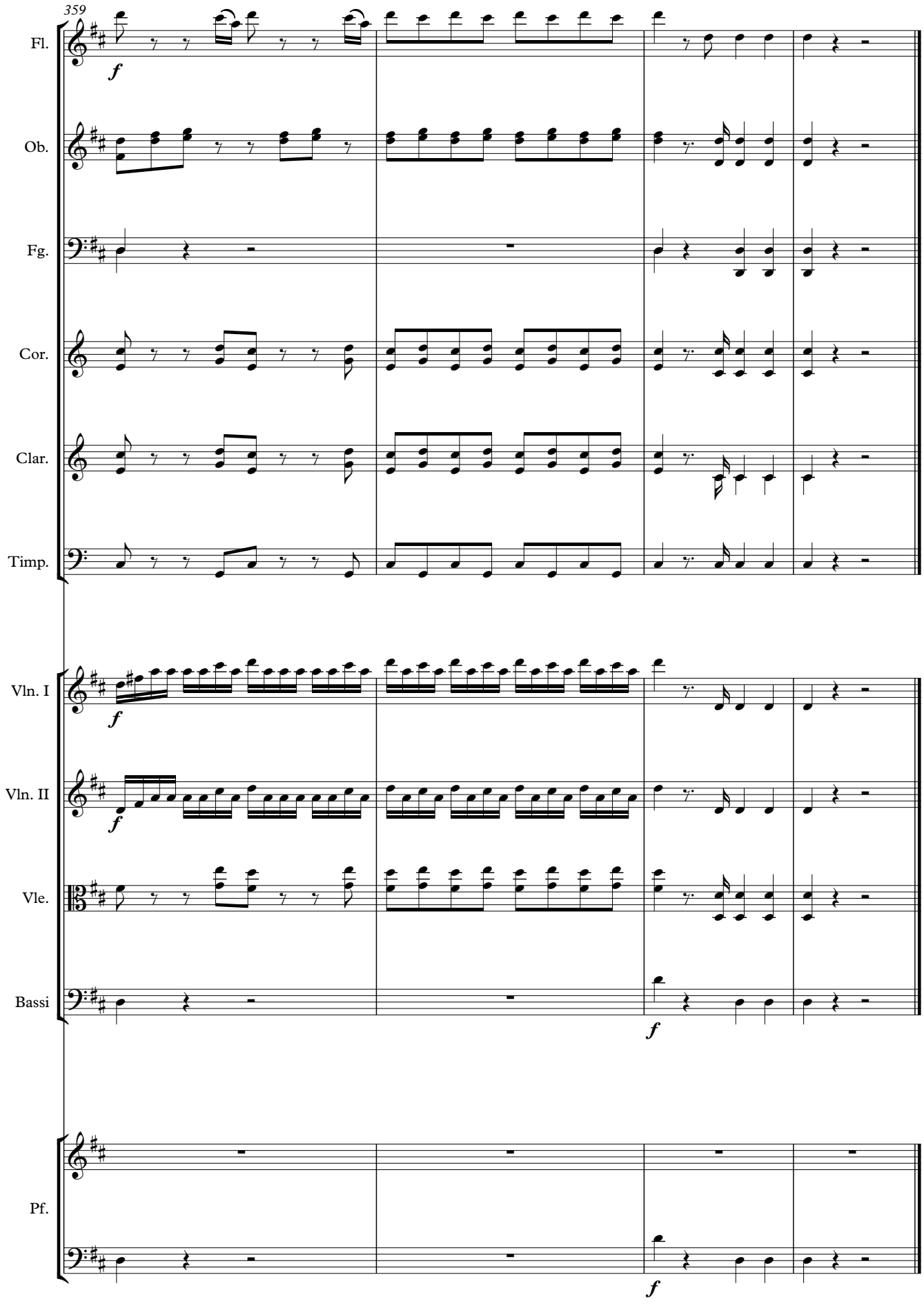

334
Pf.
338
Fl.
Ob.
Soli
Cor.
cresc.
Clar.
Timp.
Vln. I
Vln. II
Vle.
(Vcl)
Bassi
Pf.

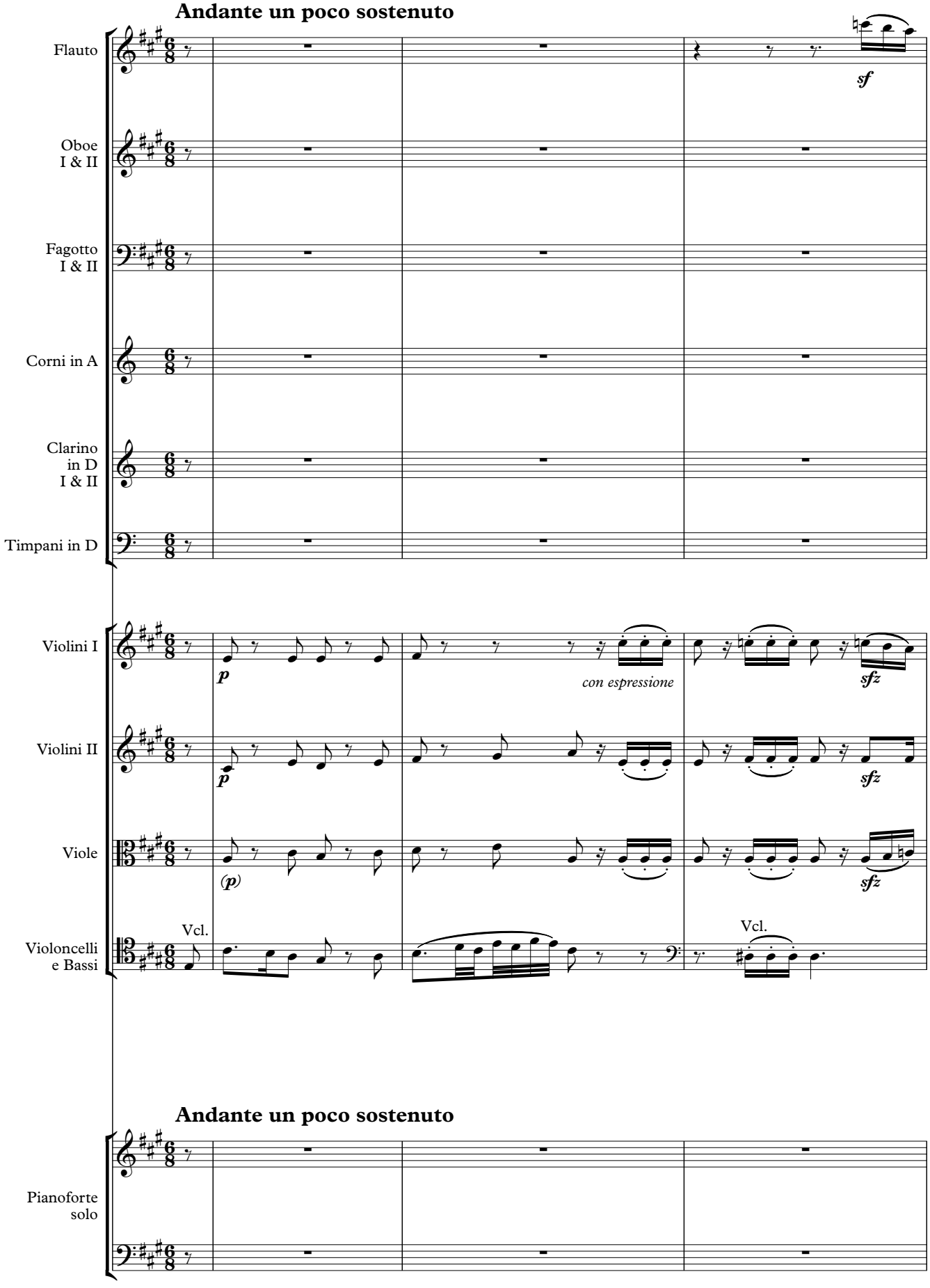

342
Fl.
Ob.
a 2
Fg.
cresc.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
(Bassi)
Bassi
Pf.
f
p

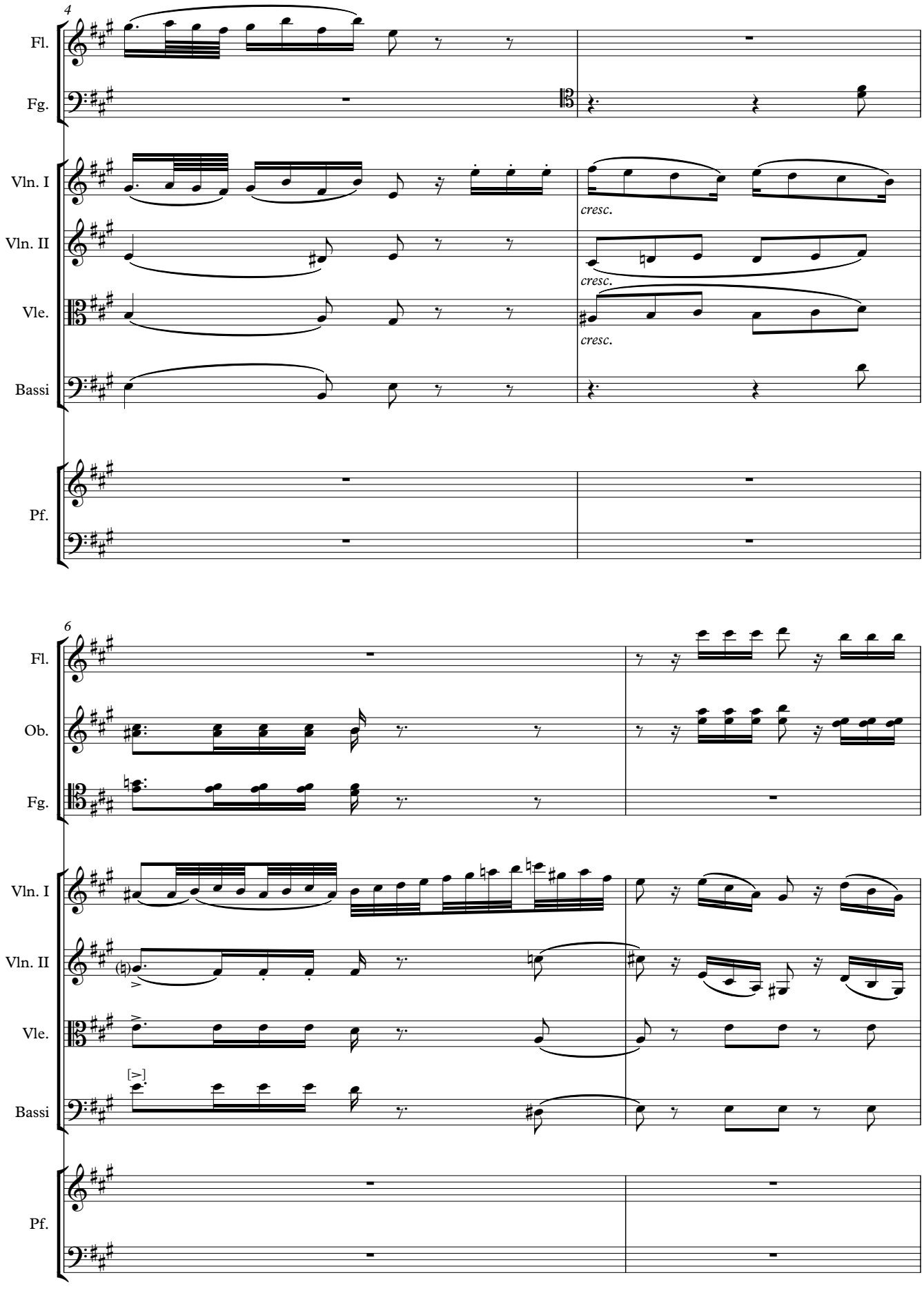

346
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
f
sfz
tr

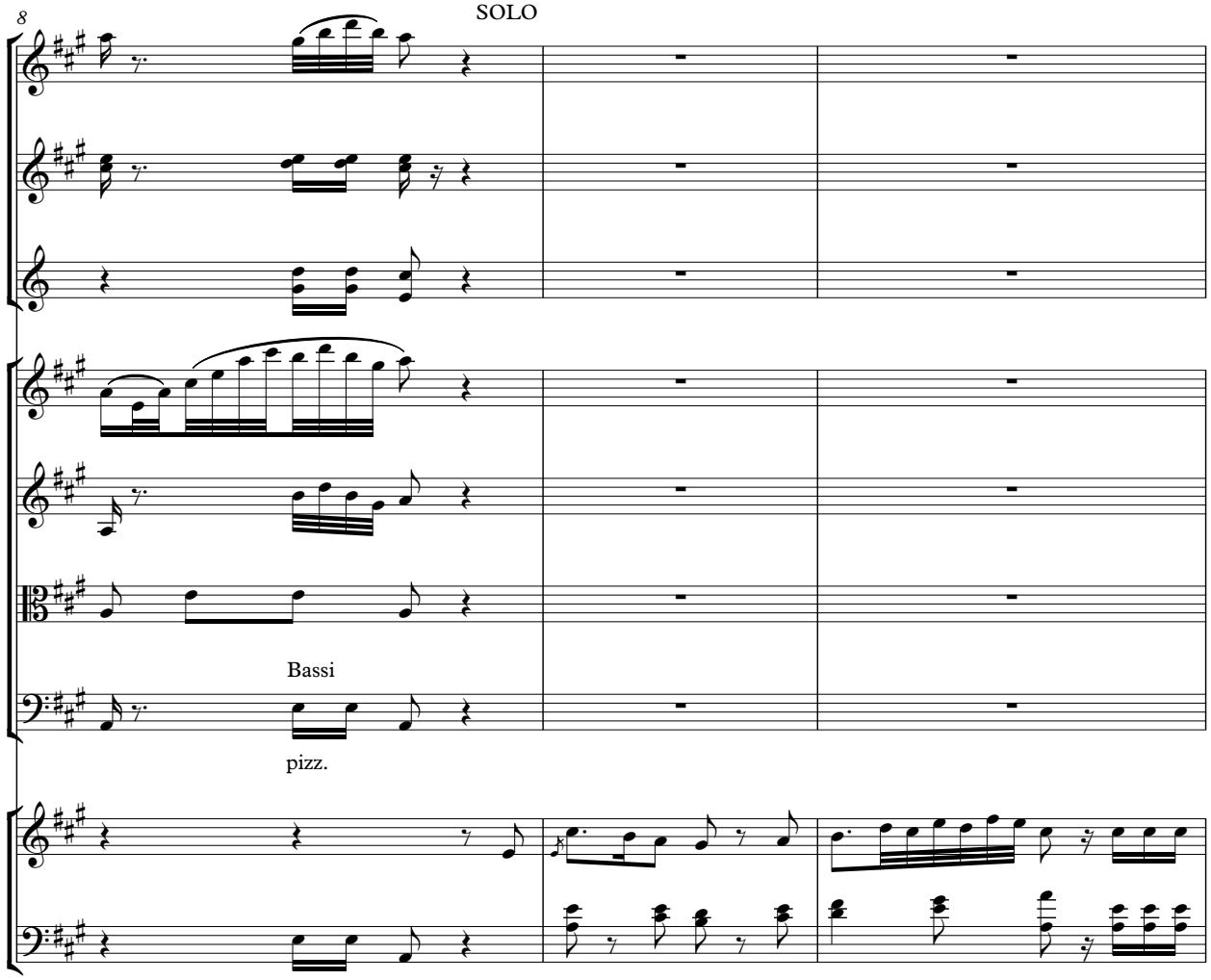

350
(TUTTI)
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
f
f
f

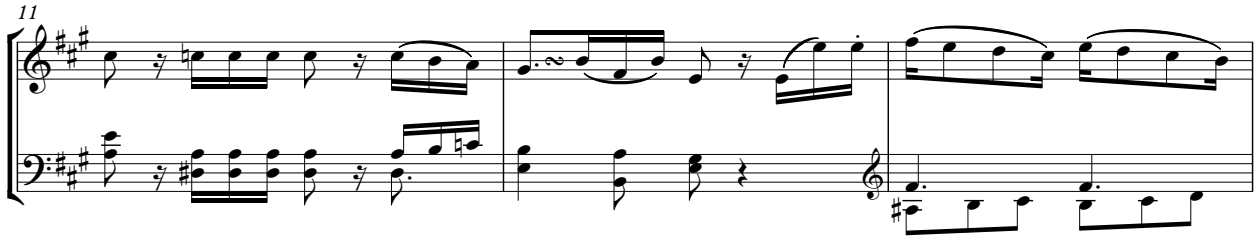

353
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
p
f
p
f
p

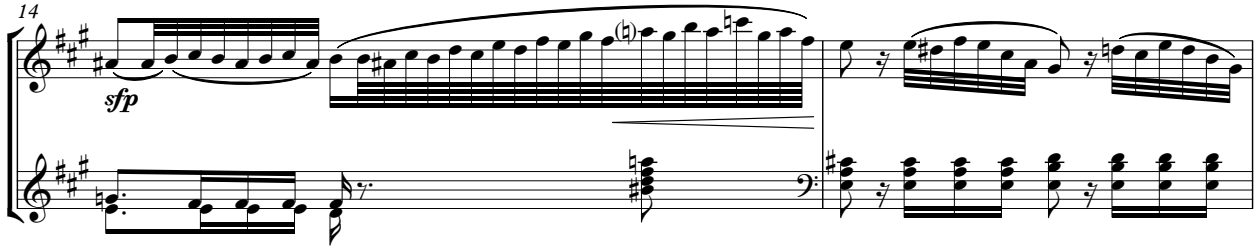

359
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
f

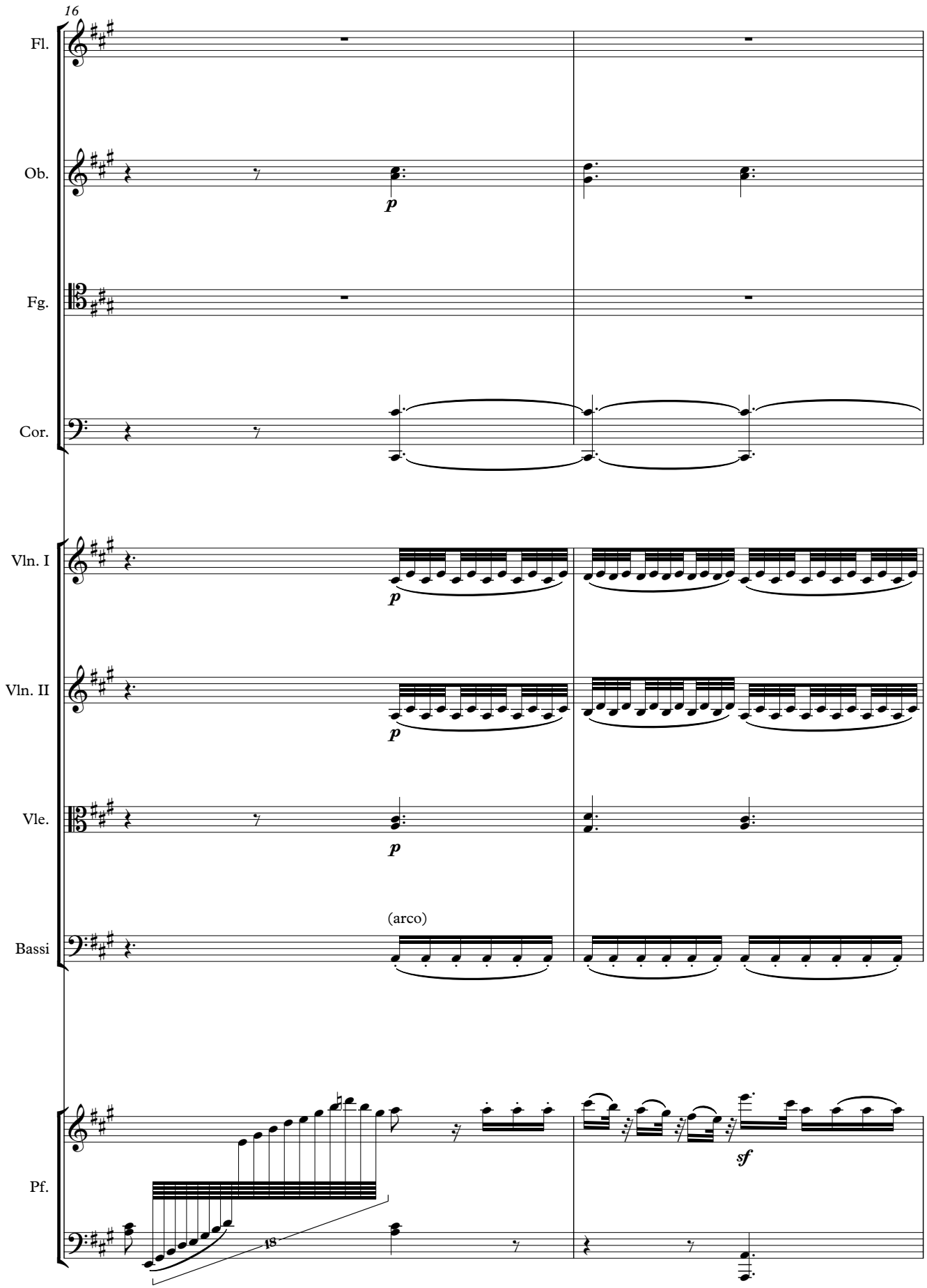

Andante un poco sostenuto
Flauto
Oboe I & II
Fagotto I & II
Corni in A
Clarino in D I & II
Timpani in D
Violini I
Violini II
Viole
Violoncelli e Bassi
Vcl.
Vcl.
Andante un poco sostenuto
Pianoforte solo
sf
p
con espressione
sfz
p
sfz
(p)
sfz

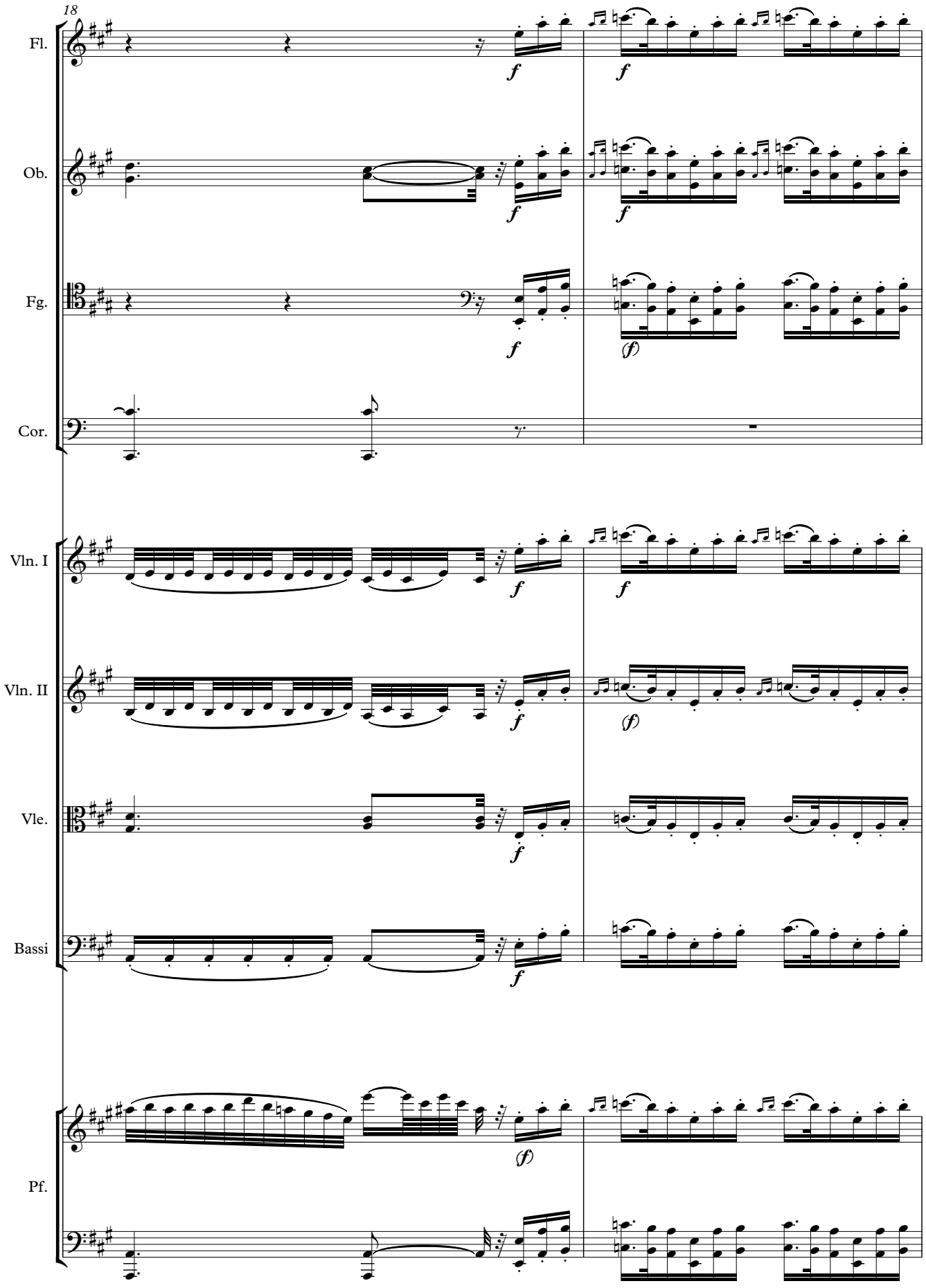

4
Fl.
Fg.
Vln. I
Vln. II
Vle.
Bassi
Pf.
cresc.
cresc.
cresc.
6
Fl.
Ob.
Fg.
Vln. I
Vln. II
Vle.
Bassi
Pf.

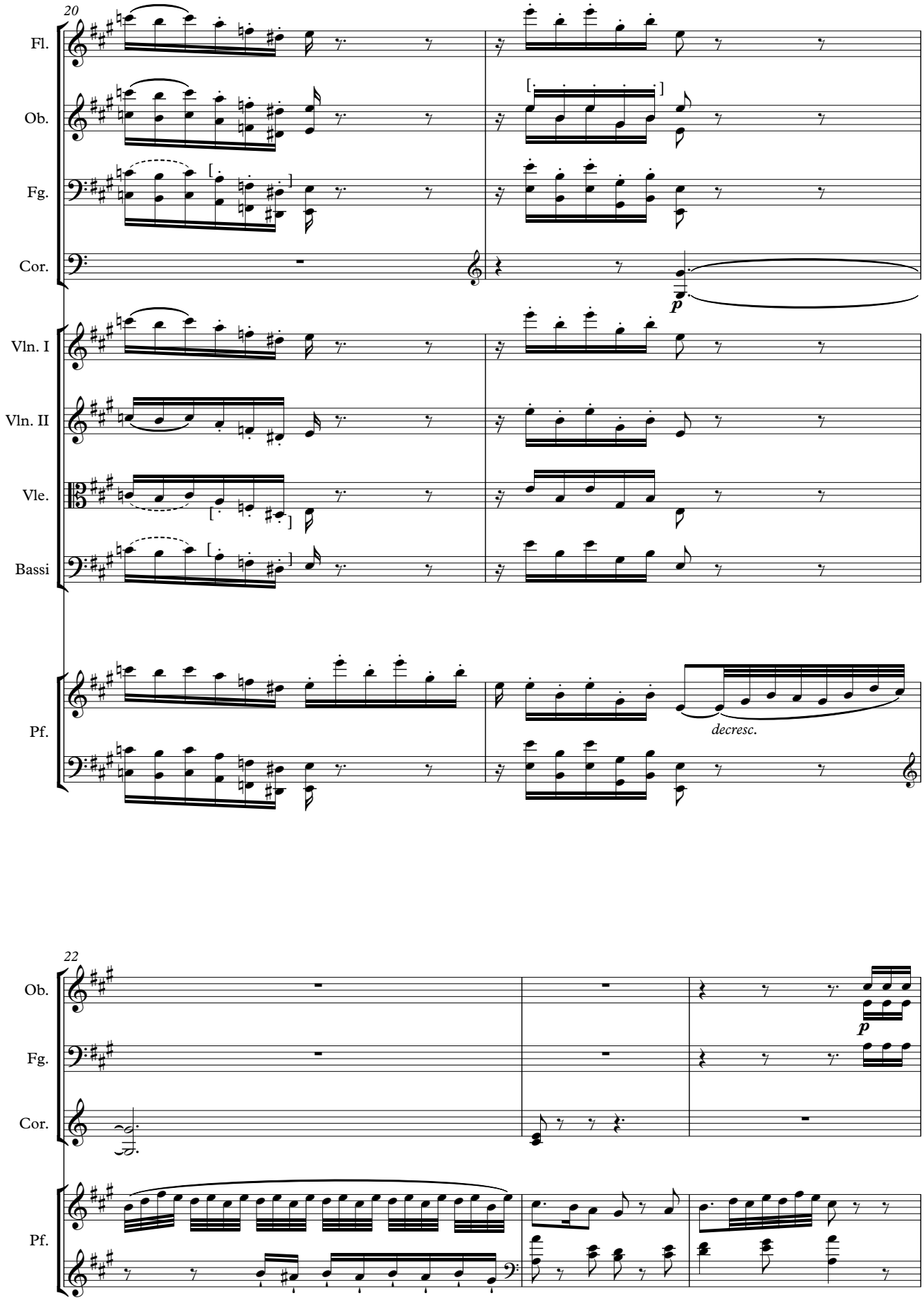

8
SOLO
Fl.
Ob.
Cor.
Vln. I
Vln. II
Vle.
Bassi
Bassi
pizz.
Pf.

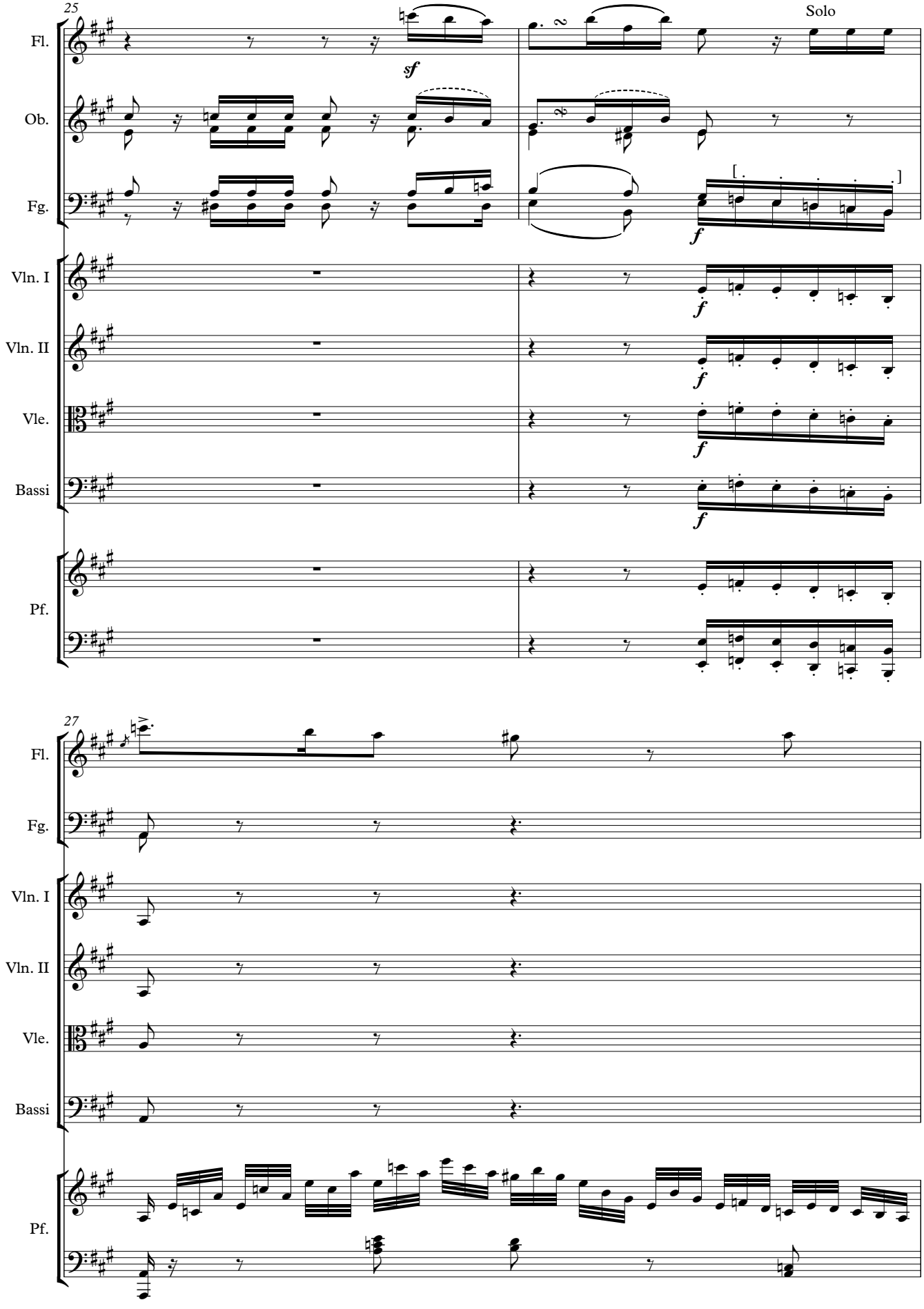

11
Pf.

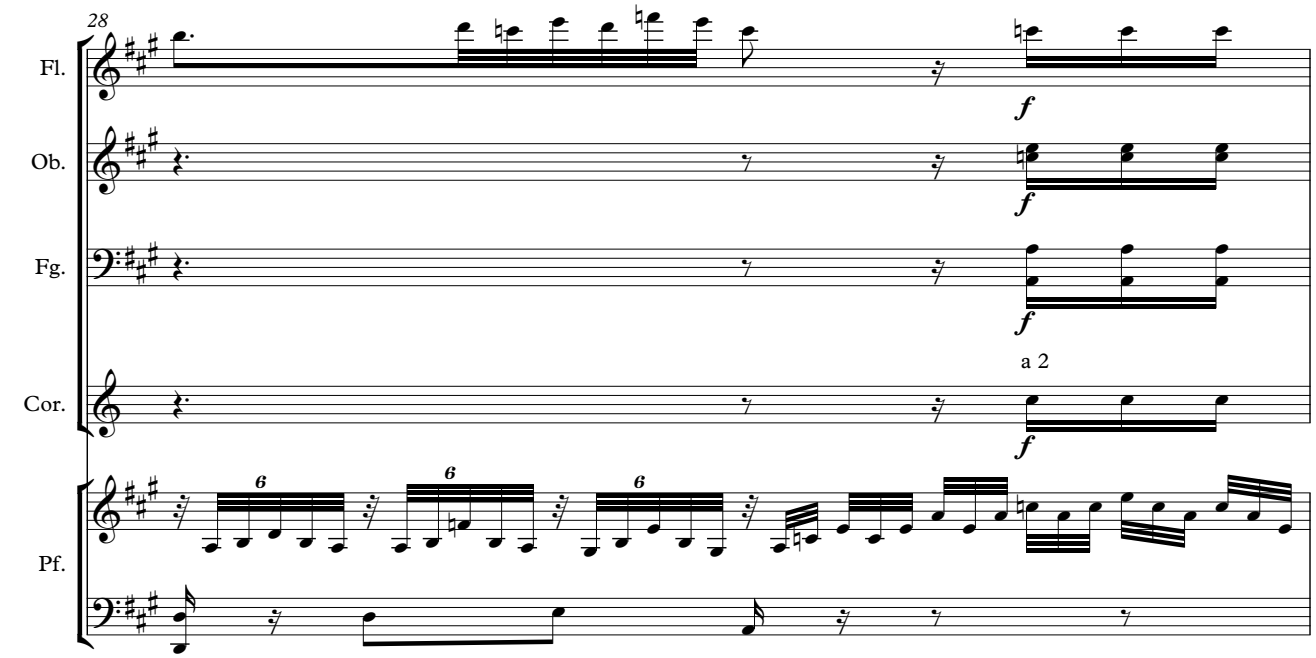

14
sfp
Pf.

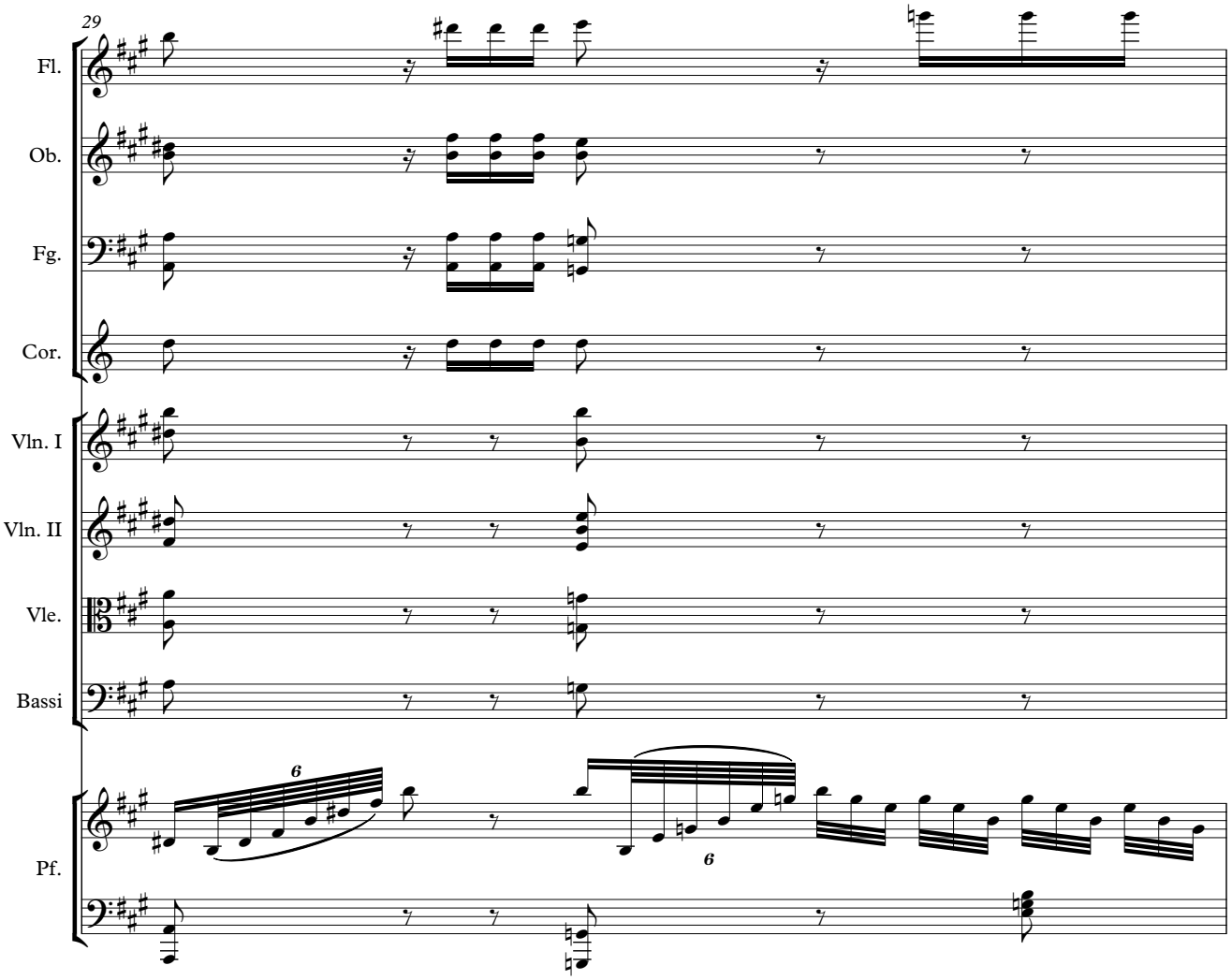

16
Fl.
Ob.
Fg.
Cor.
Vln. I
Vln. II
Vle.
Bassi
Pf.
p
(arco)
sf
18

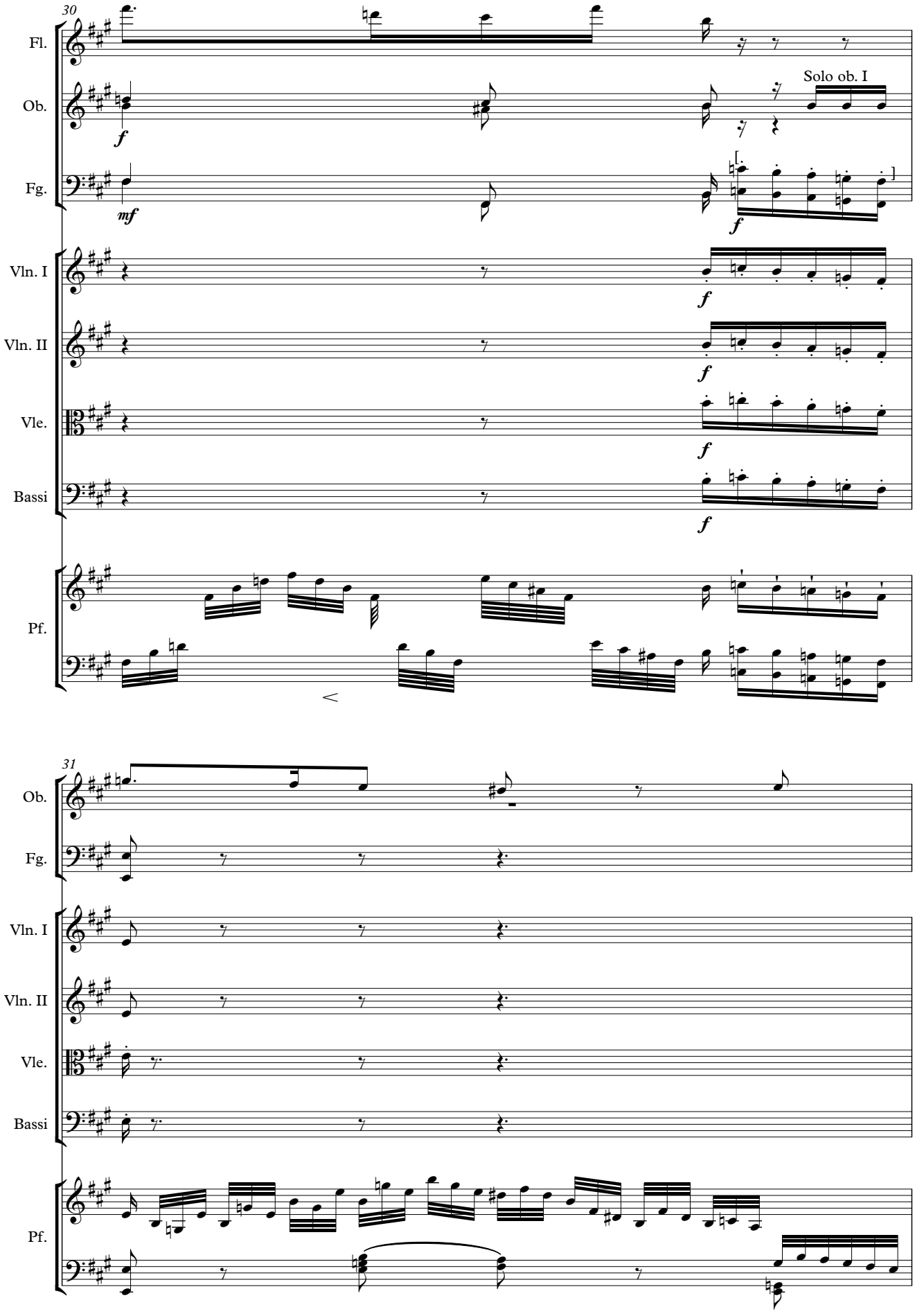

18
Fl.
Ob.
Fg.
Cor.
Vln. I
Vln. II
Vle.
Bassi
Pf.

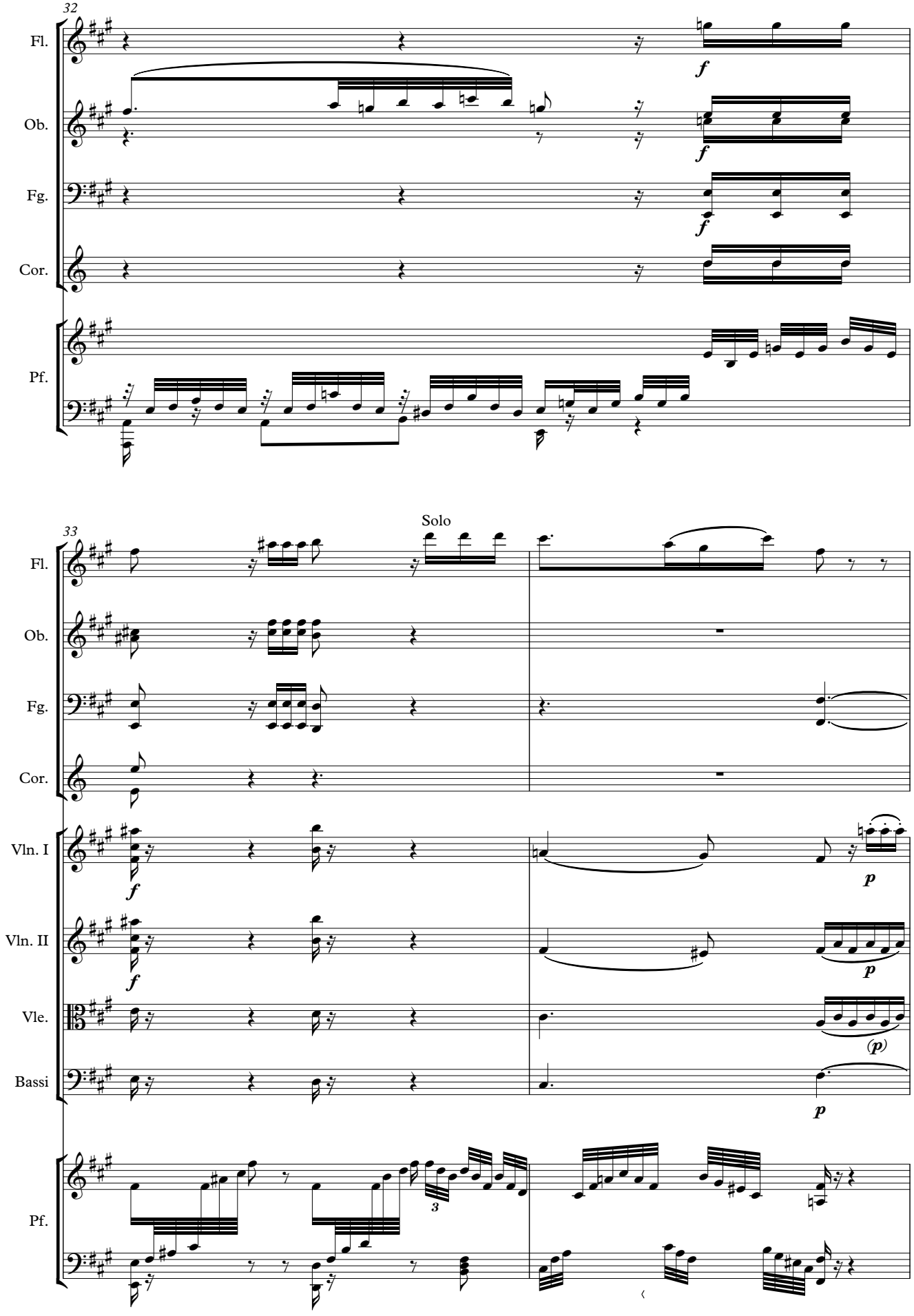

20
Fl.
Ob.
Fg.
Cor.
Vln. I
Vln. II
Vle.
Bassi
Pf.
p
decresc.
22
Ob.
Fg.
Cor.
Pf.
p


25
Solo
Fl.
Ob.
Fg.
Vln. I
Vln. II
Vle.
Bassi
Pf.
27
Fl.
Fg.
Vln. I
Vln. II
Vle.
Bassi
Pf.

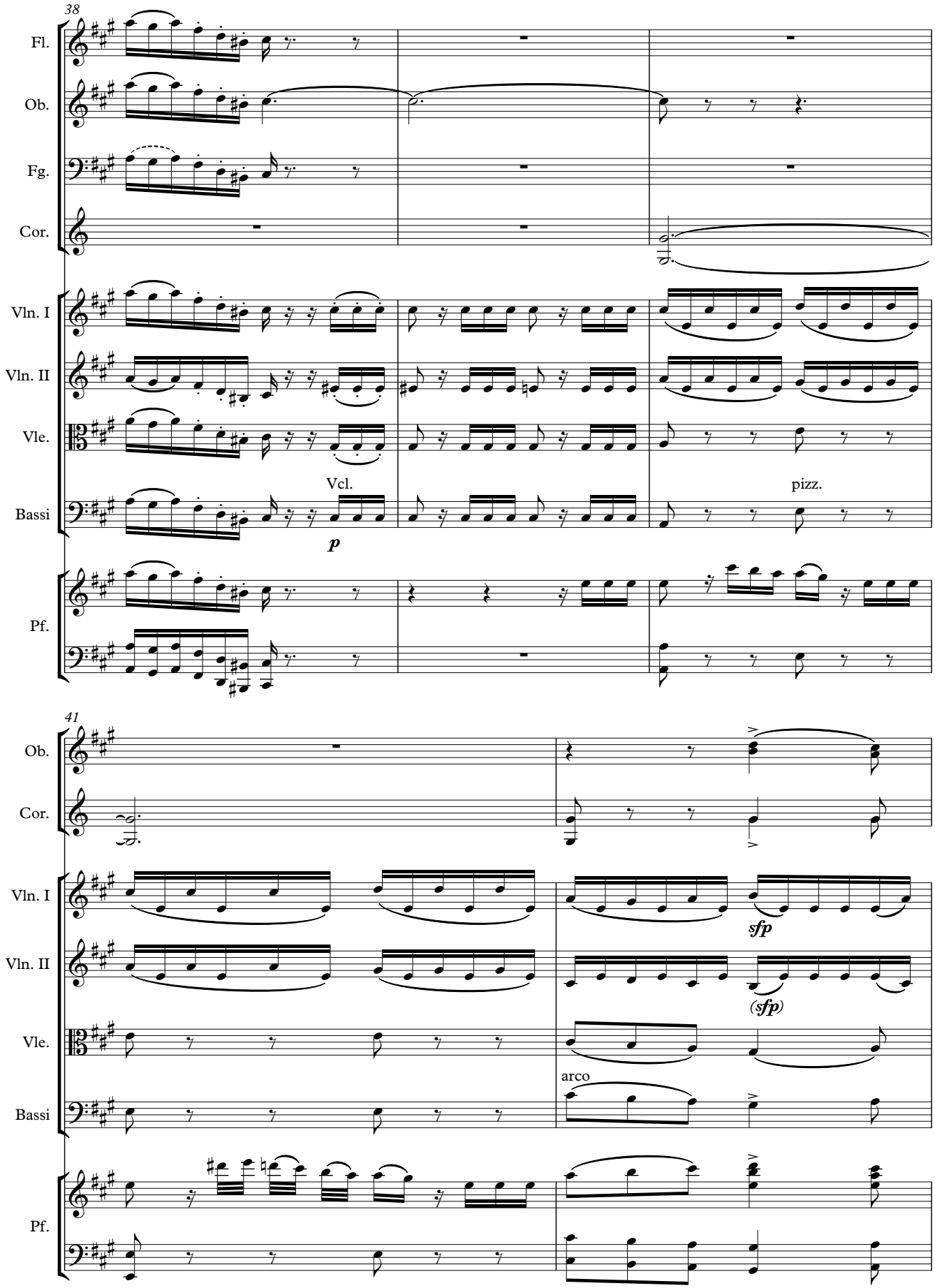

28
Fl.
Ob.
Fg.
Cor.
Pf.
f
a 2

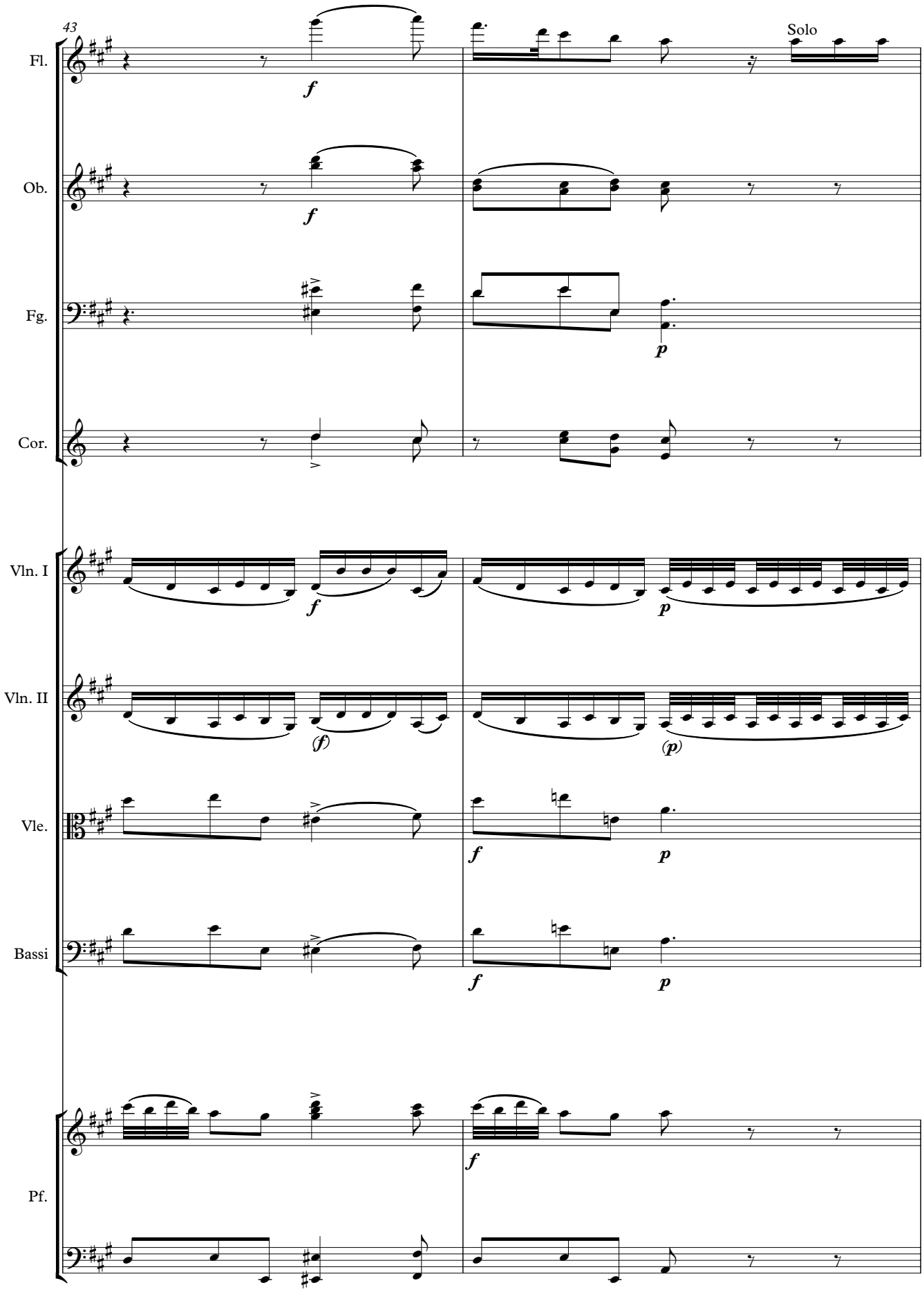

29
Fl.
Ob.
Fg.
Cor.
Vln. I
Vln. II
Vle.
Bassi
Pf.

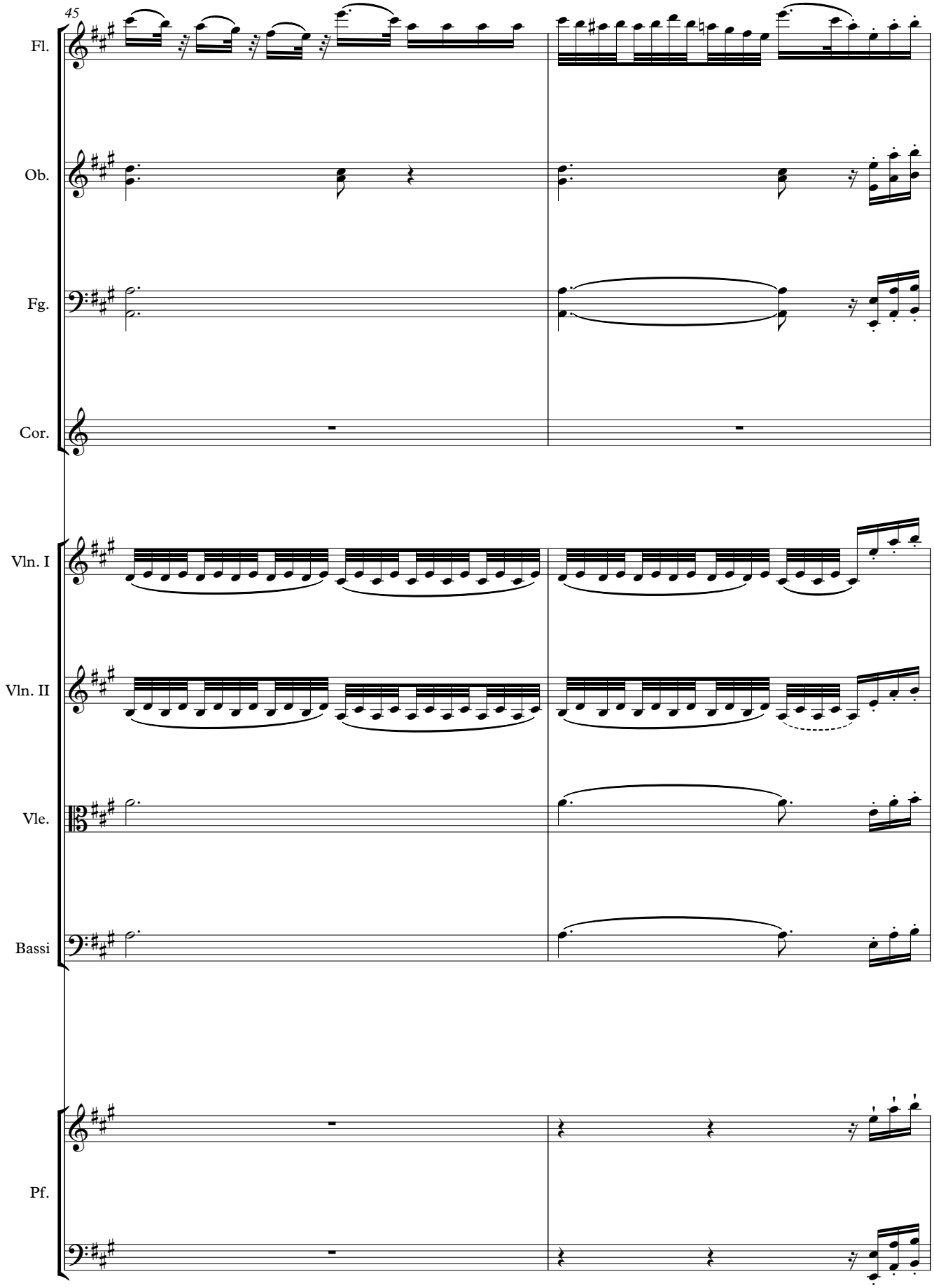

30
Fl.
Ob.
Fg.
Vln. I
Vln. II
Vle.
Bassi
Pf.
Solo ob. I
f
mf
31
Ob.
Fg.
Vln. I
Vln. II
Vle.
Bassi
Pf.

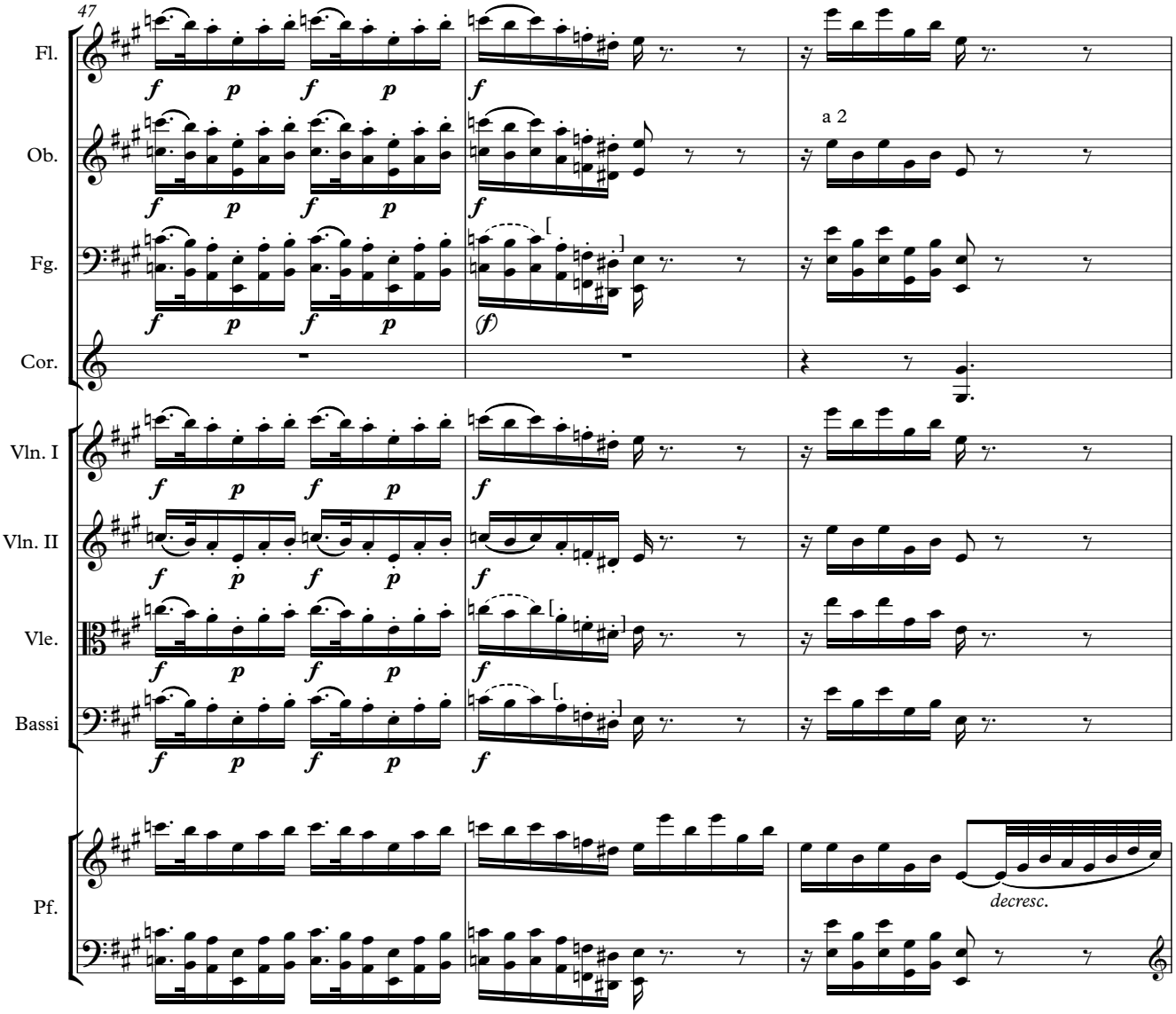

32
Fl.
Ob.
Fg.
Cor.
Pf.
f
33
Solo
Vln. I
Vln. II
Vle.
Bassi
p
(p)
3

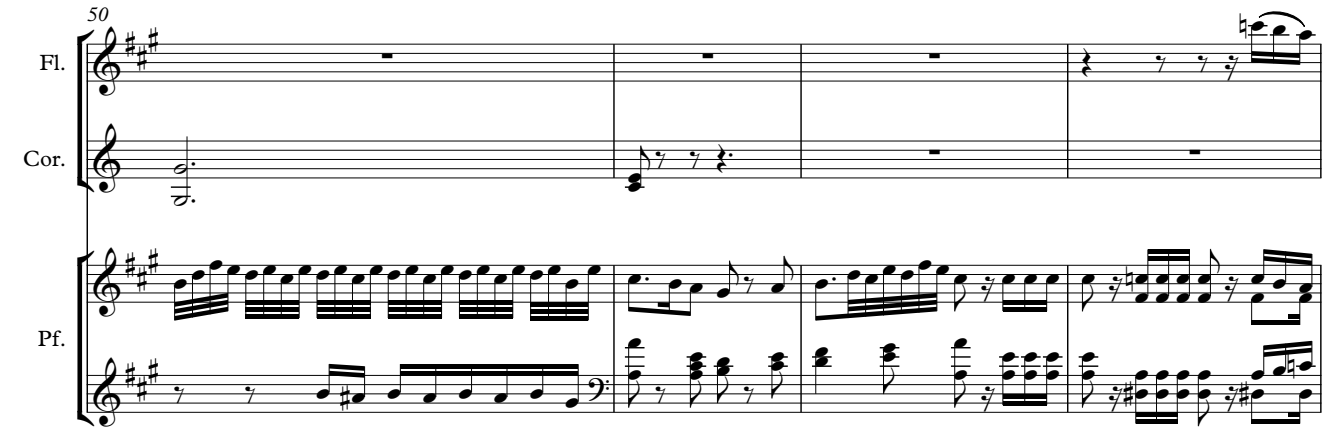
35
Fl.
Ob.
a 2
Fg.
a 2
Cor.
Vln. I
Vln. II
Vle.
Bassi
Pf.

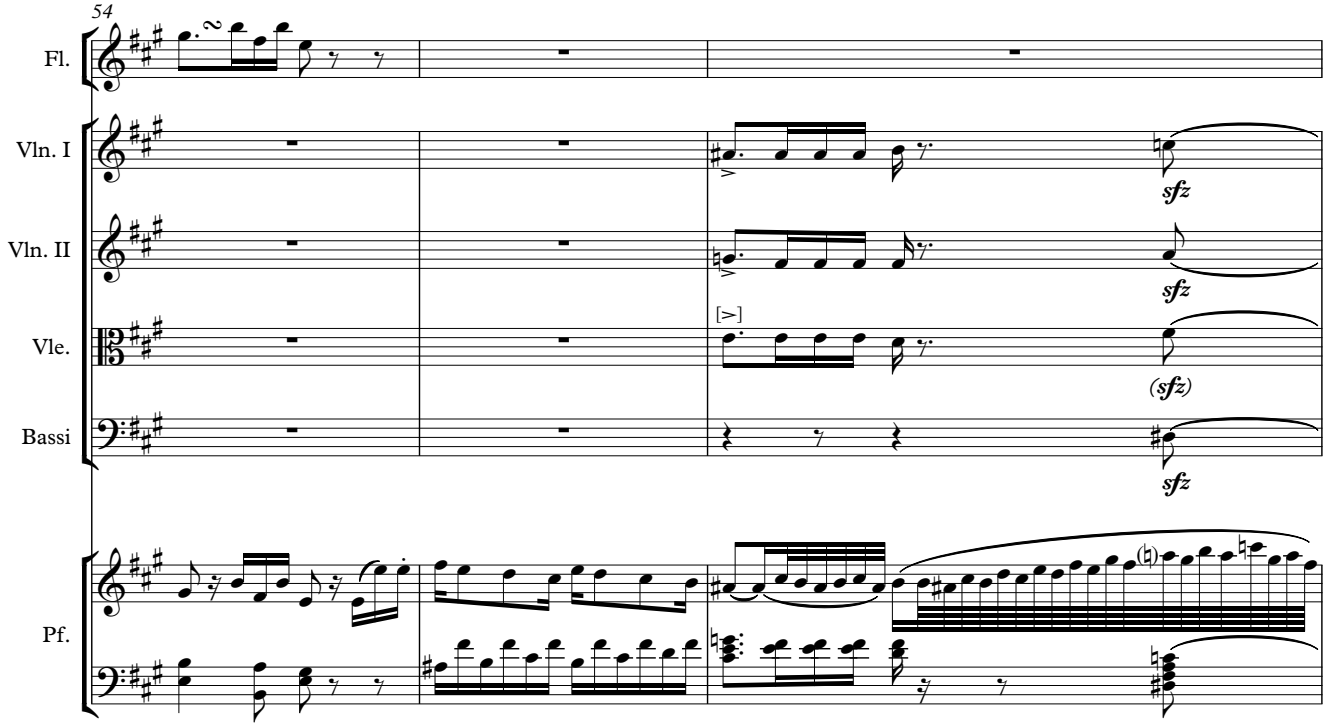

38
Fl.
Ob.
Fg.
Cor.
Vln. I
Vln. II
Vle.
Vcl.
pizz.
Bassi
p
Pf.
41
Ob.
Cor.
Vln. I
sfp
Vln. II
(sfp)
Vle.
arco
Bassi
Pf.

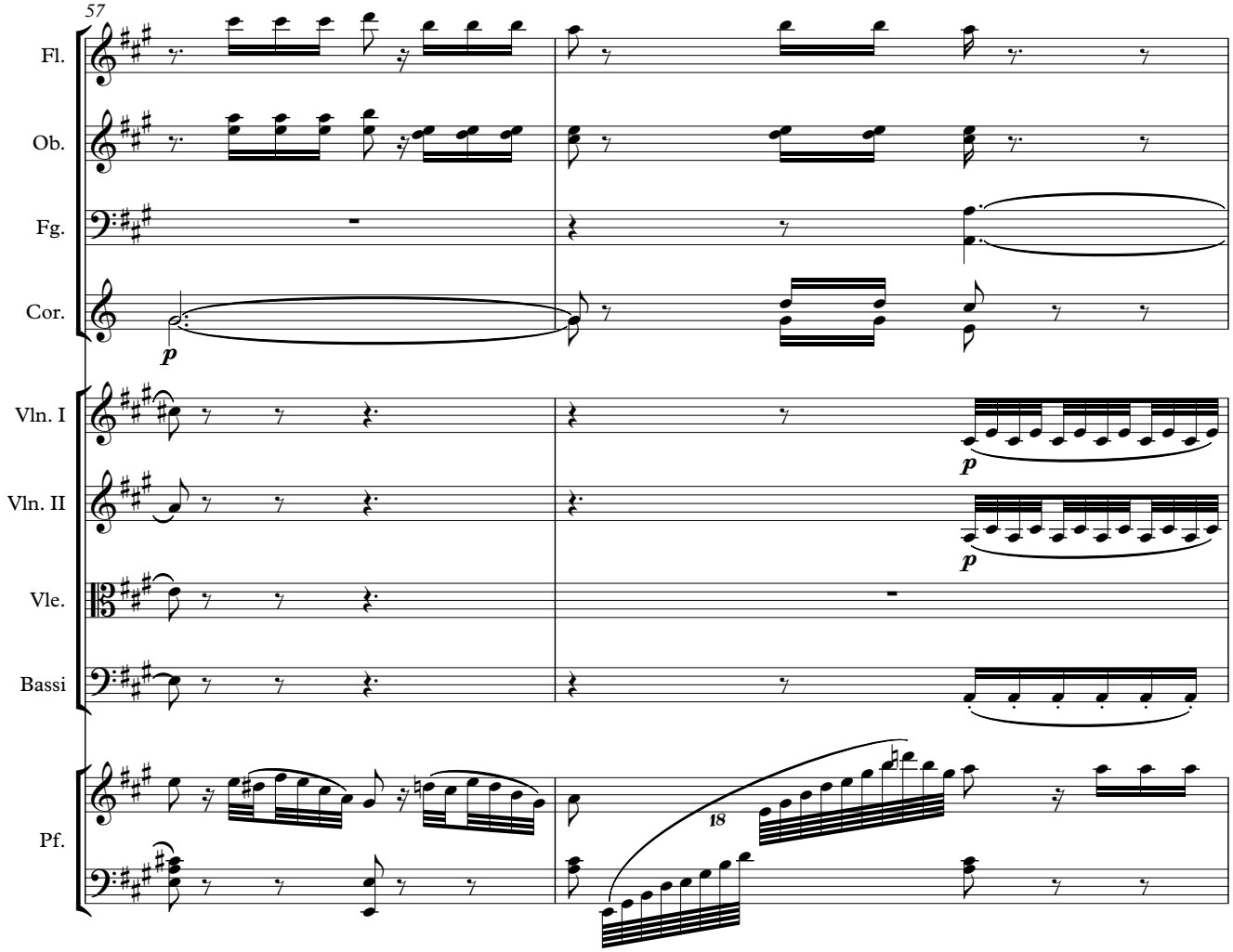

43
Solo
Fl.
Ob.
Fg.
Cor.
Vln. I
Vln. II
Vle.
Bassi
Pf.
f
p
(f)
(p)

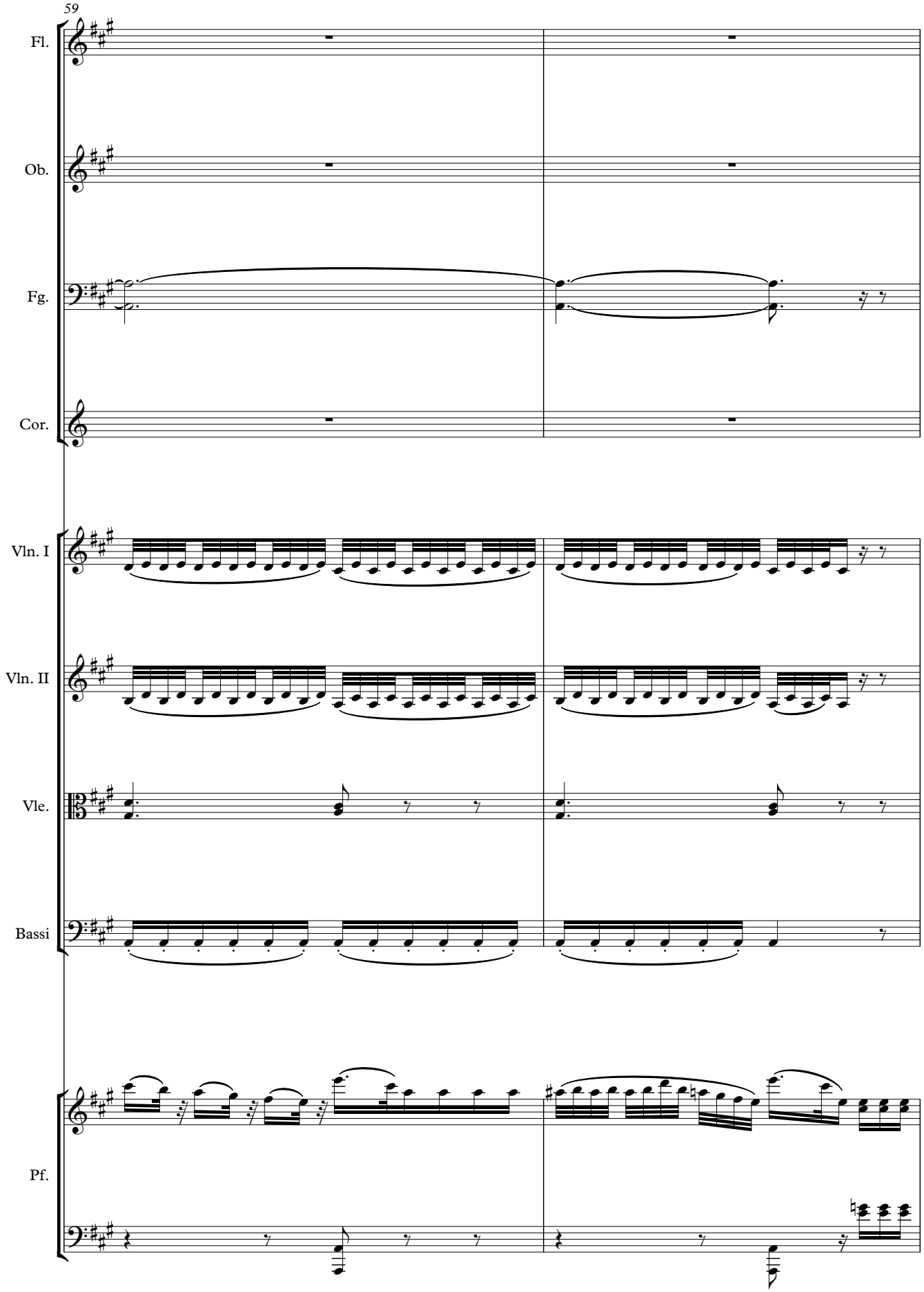

45
Fl.
Ob.
Fg.
Cor.
Vln. I
Vln. II
Vle.
Bassi
Pf.

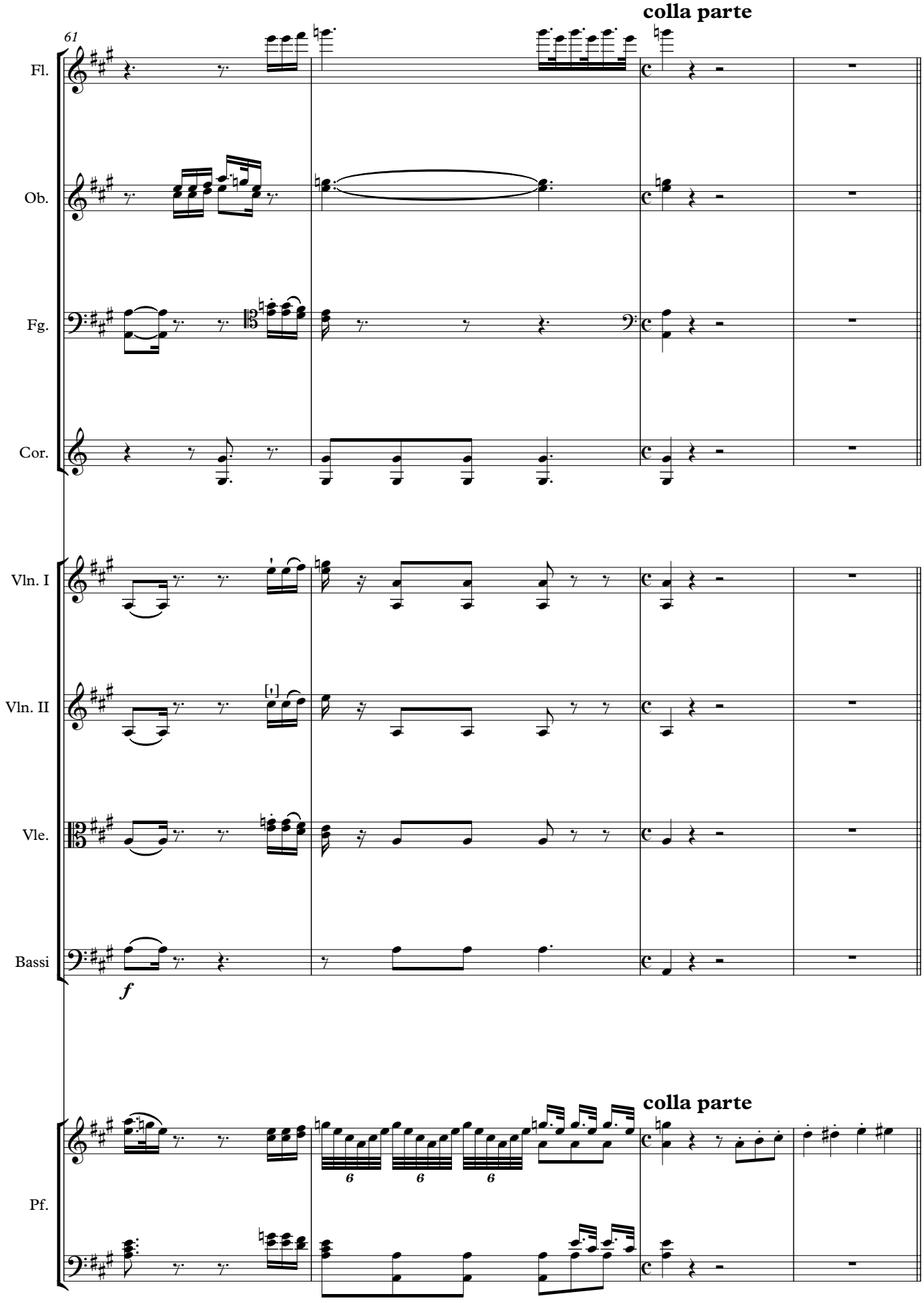

47
Fl.
Ob.
Fg.
Cor.
Vln. I
Vln. II
Vle.
Bassi
Pf.
a 2
decresc.

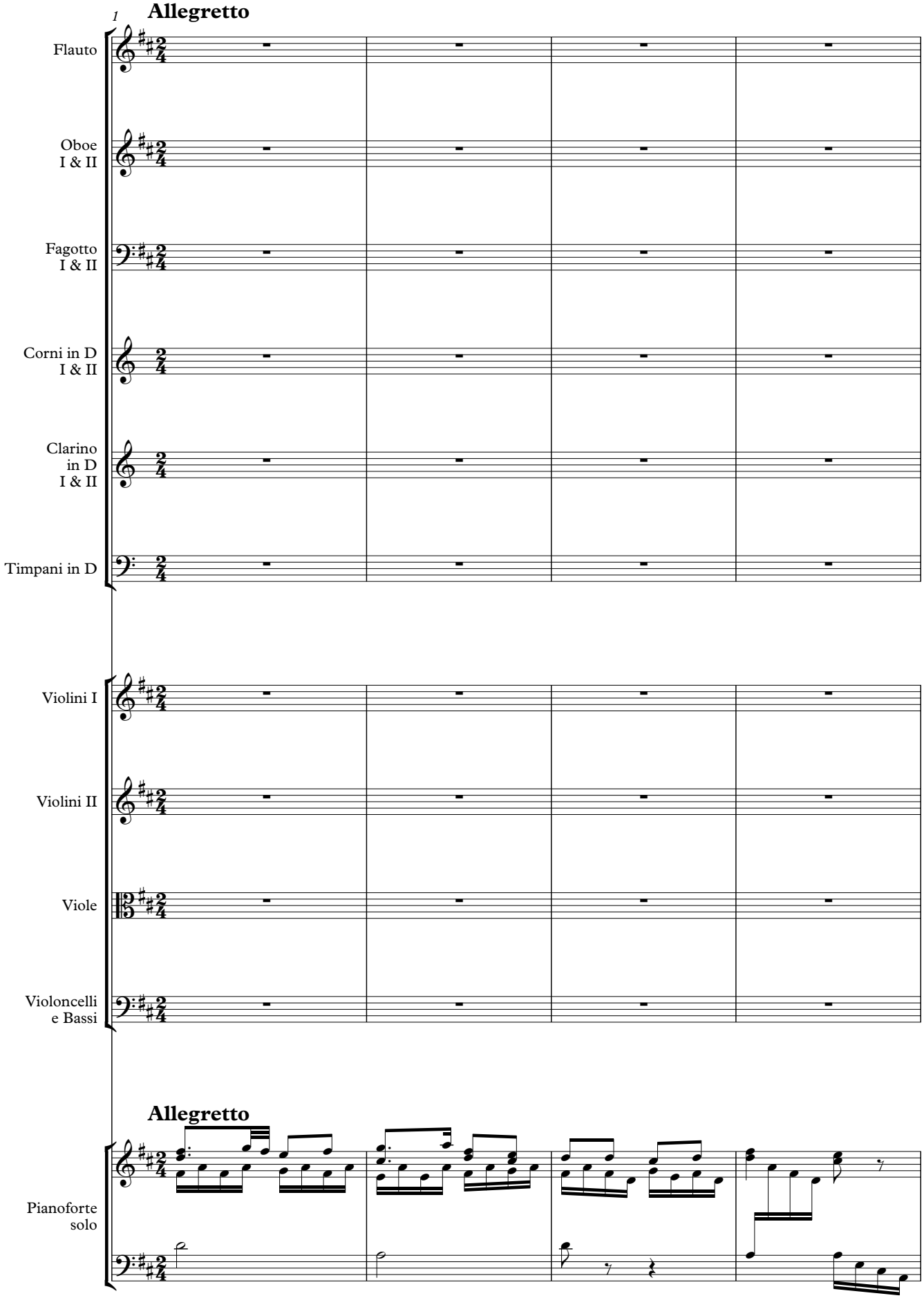

50
Fl.
Cor.
Pf.

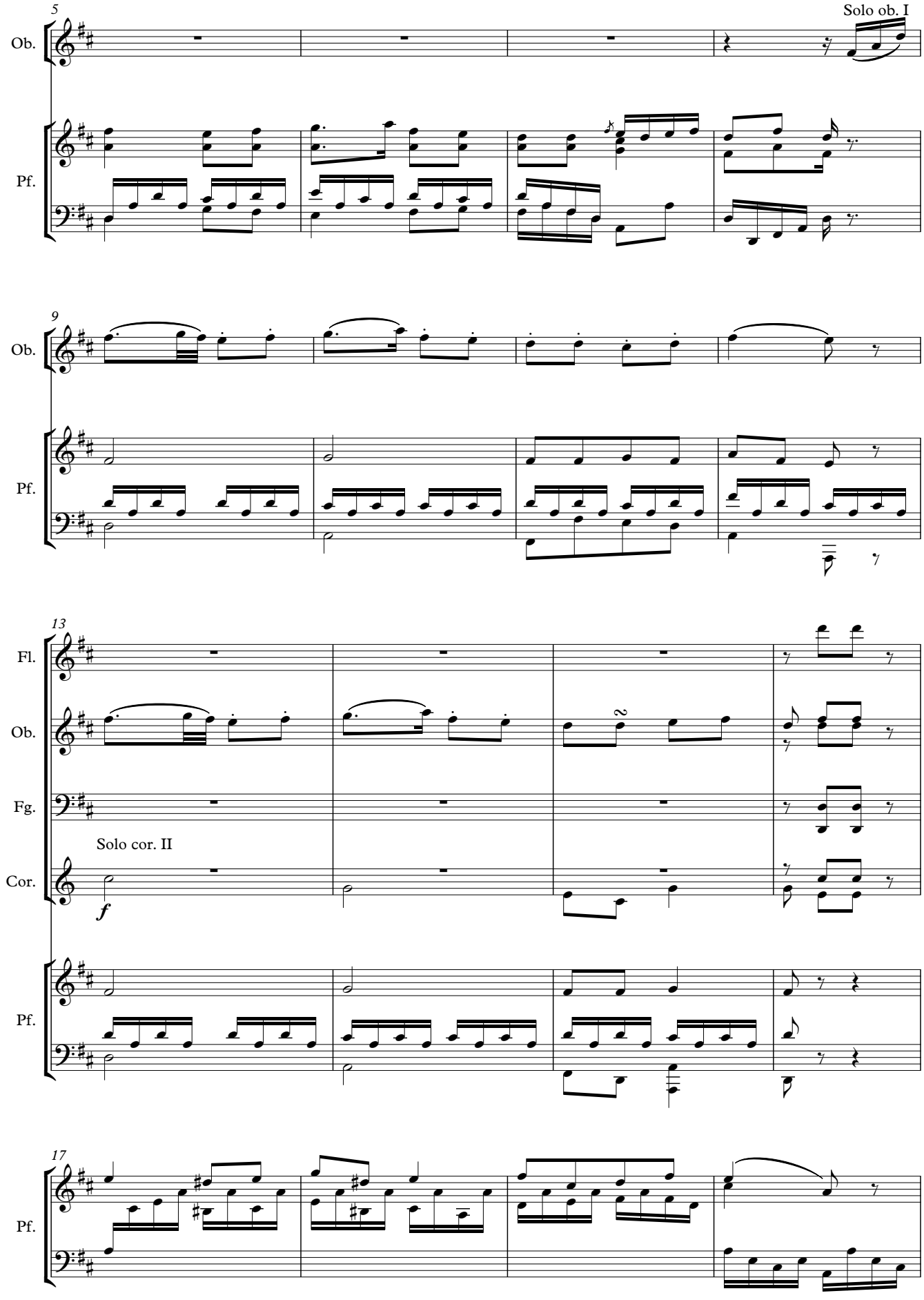

54
Fl.
Vln. I
Vln. II
Vle.
Bassi
Pf.
sfz
sfz
(sfz)
sfz

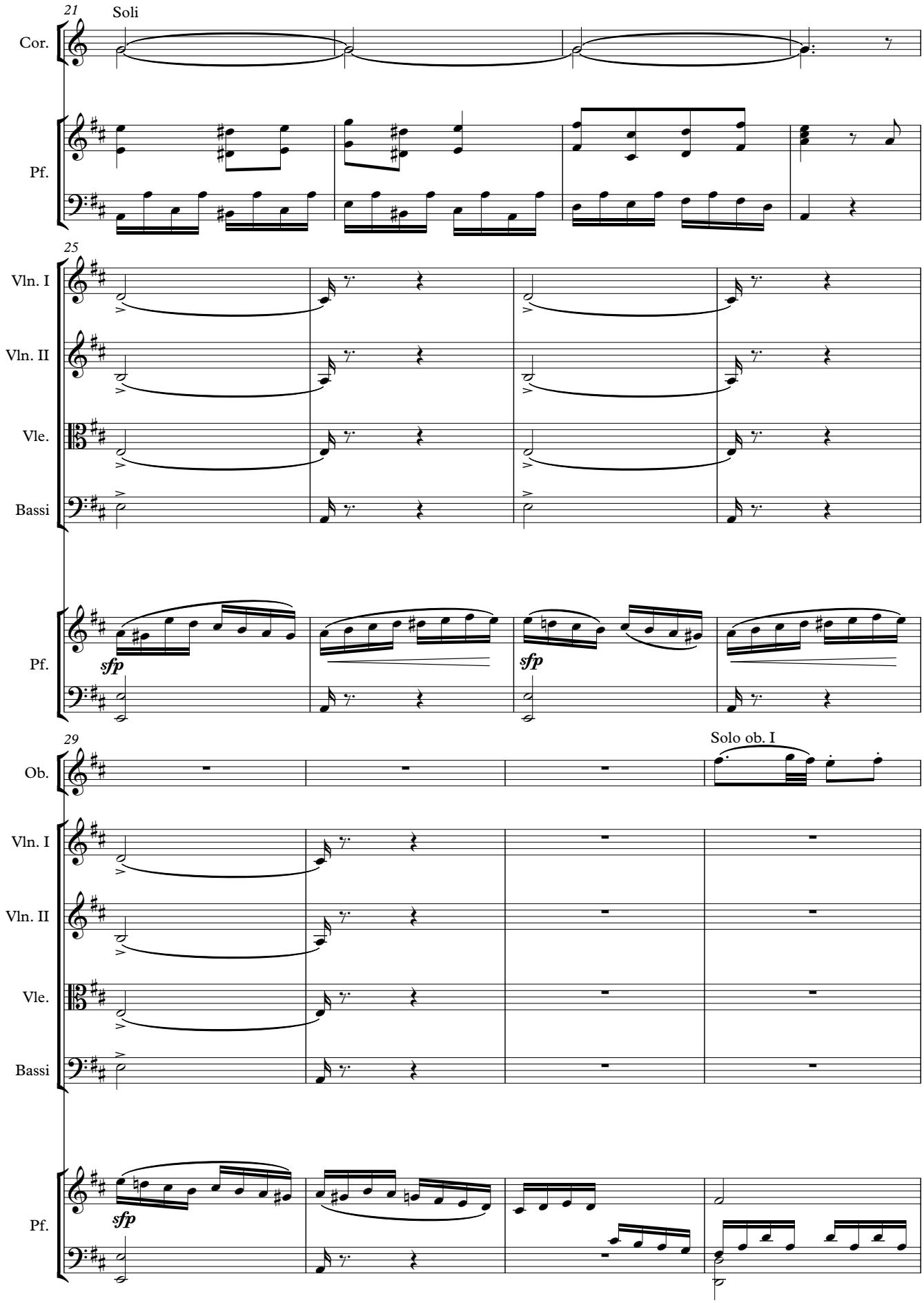

57
Fl.
Ob.
Fg.
Cor.
Vln. I
Vln. II
Vle.
Bassi
Pf.
p
p
p
18

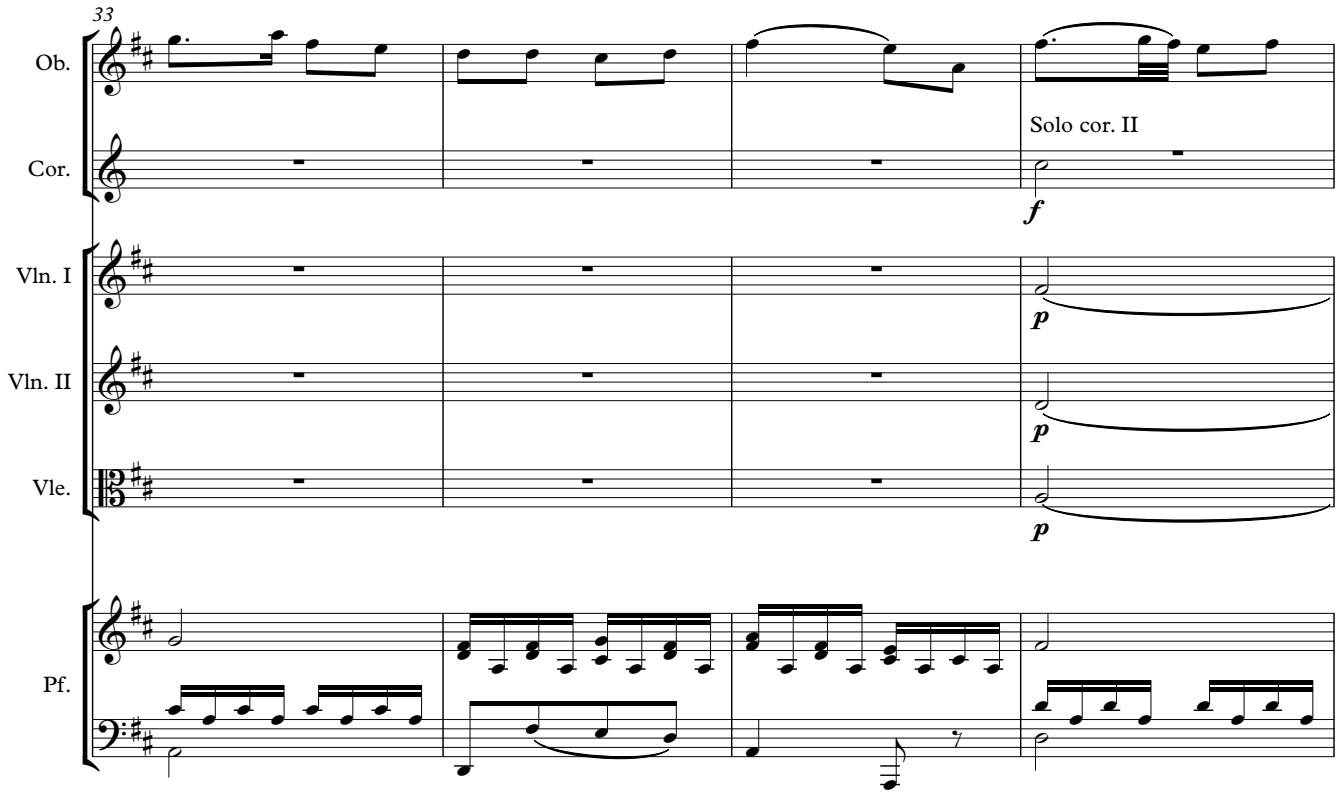

59
Fl.
Ob.
Fg.
Cor.
Vln. I
Vln. II
Vle.
Bassi
Pf.

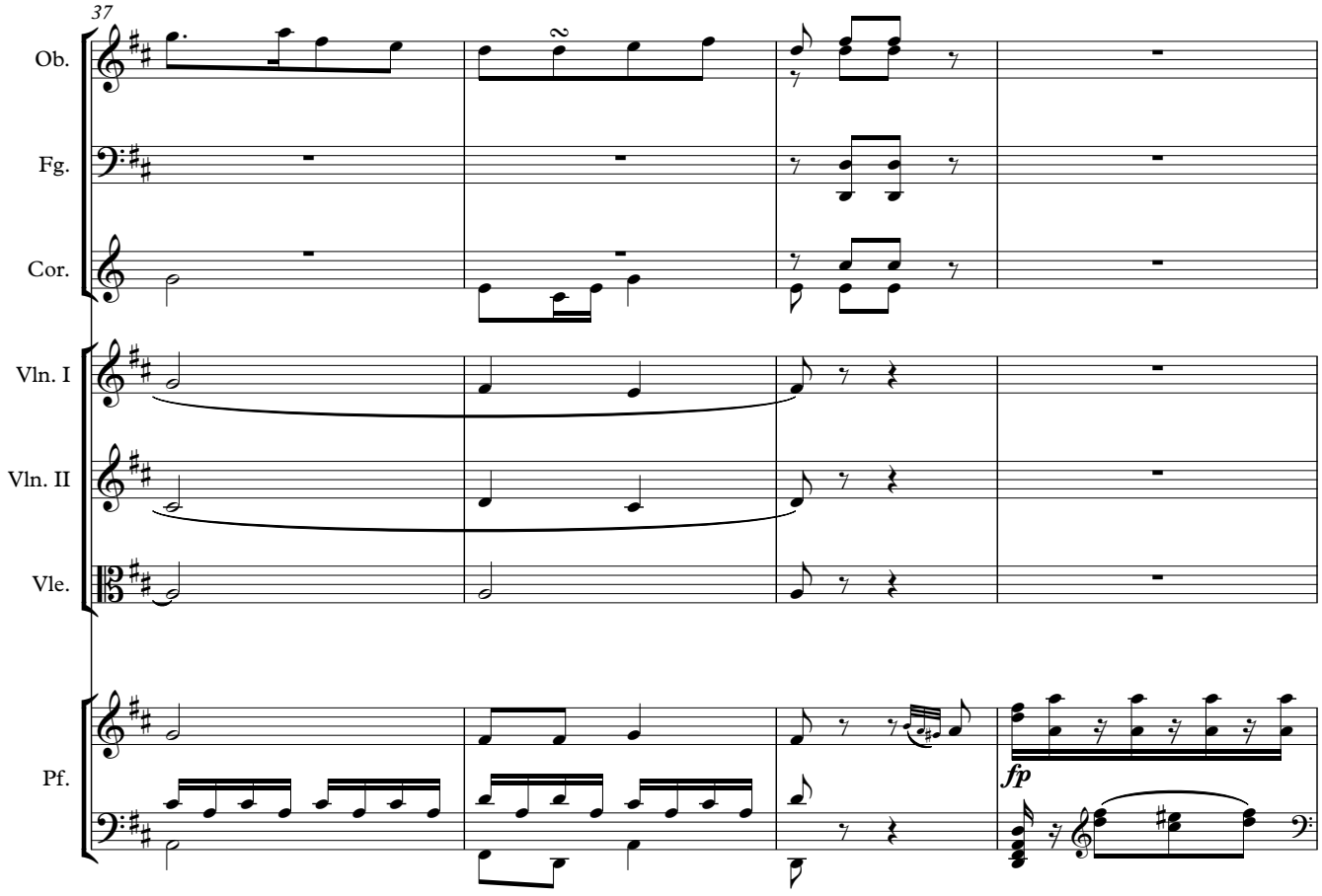

colla parte
61
Fl.
Ob.
Fg.
Cor.
Vln. I
Vln. II
Vle.
Bassi
f
colla parte
Pf.

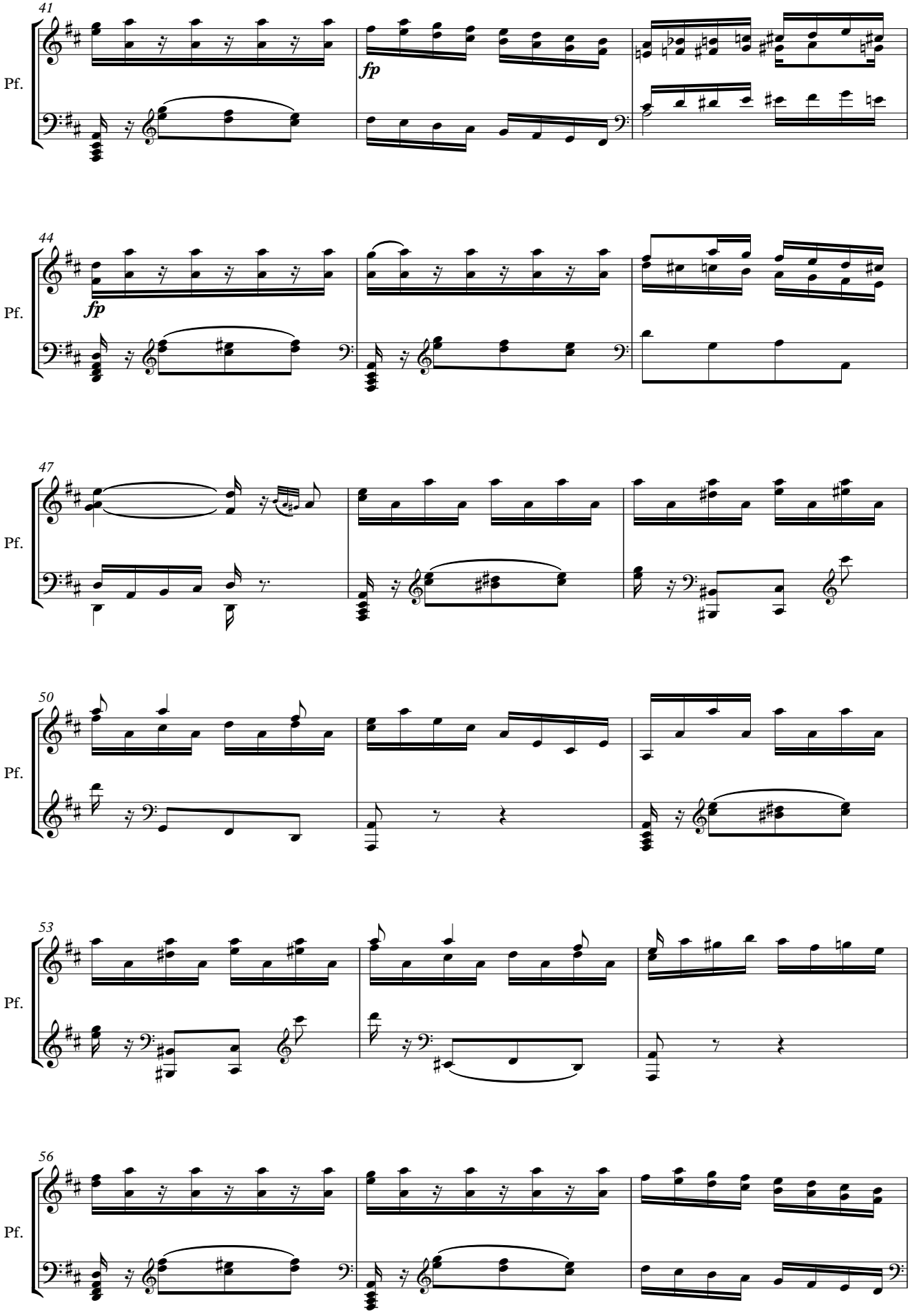

1
Allegretto
Flauto
Oboe
I & II
Fagotto
I & II
Corni in D
I & II
Clarino
in D
I & II
Timpani in D
Violini I
Violini II
Viole
Violoncelli
e Bassi
Allegretto
Pianoforte
solo

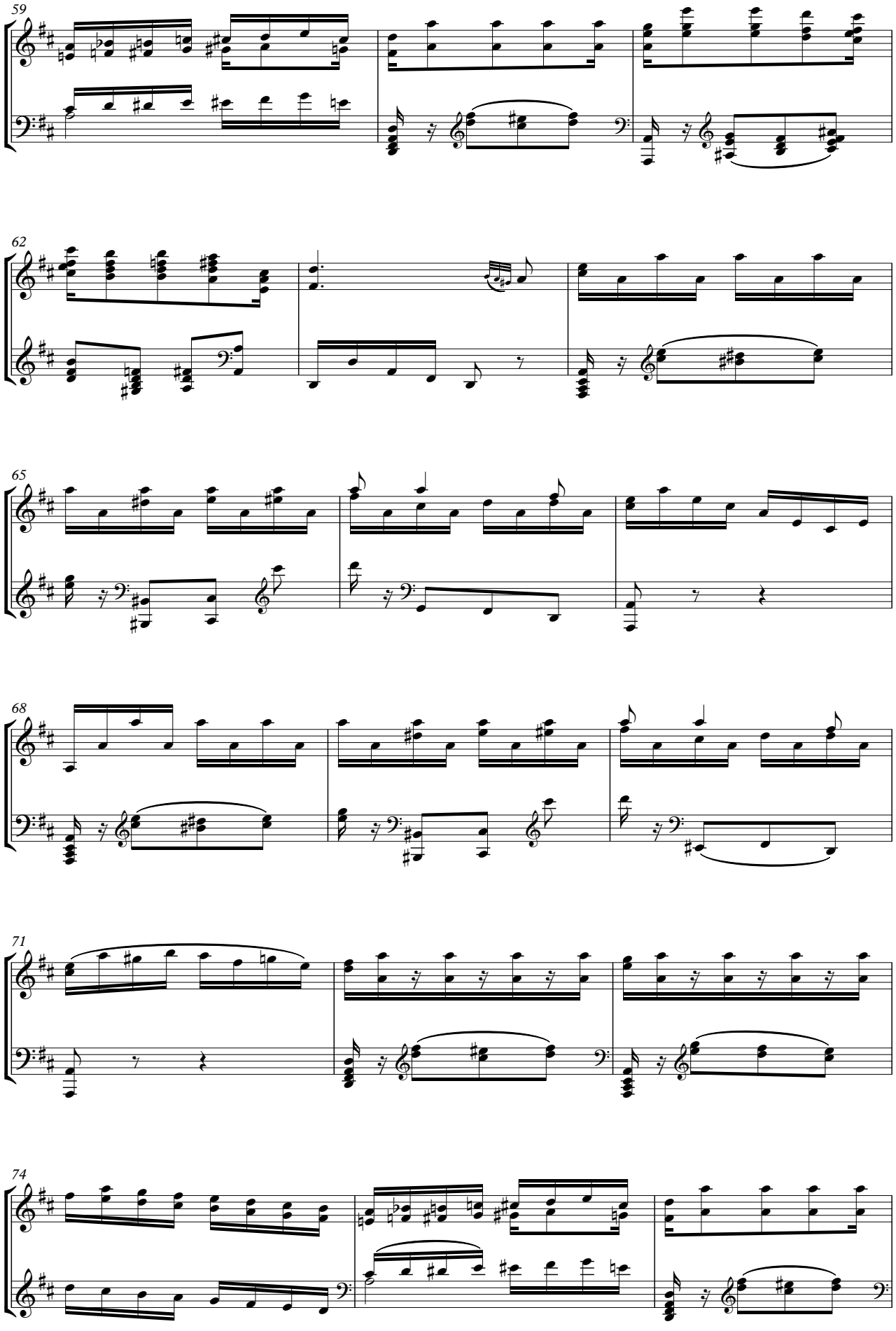

5
Solo ob. I
Ob.
Pf.
9
Ob.
Pf.
13
Fl.
Ob.
Fg.
Solo cor. II
Cor.
f
Pf.
17
Pf.

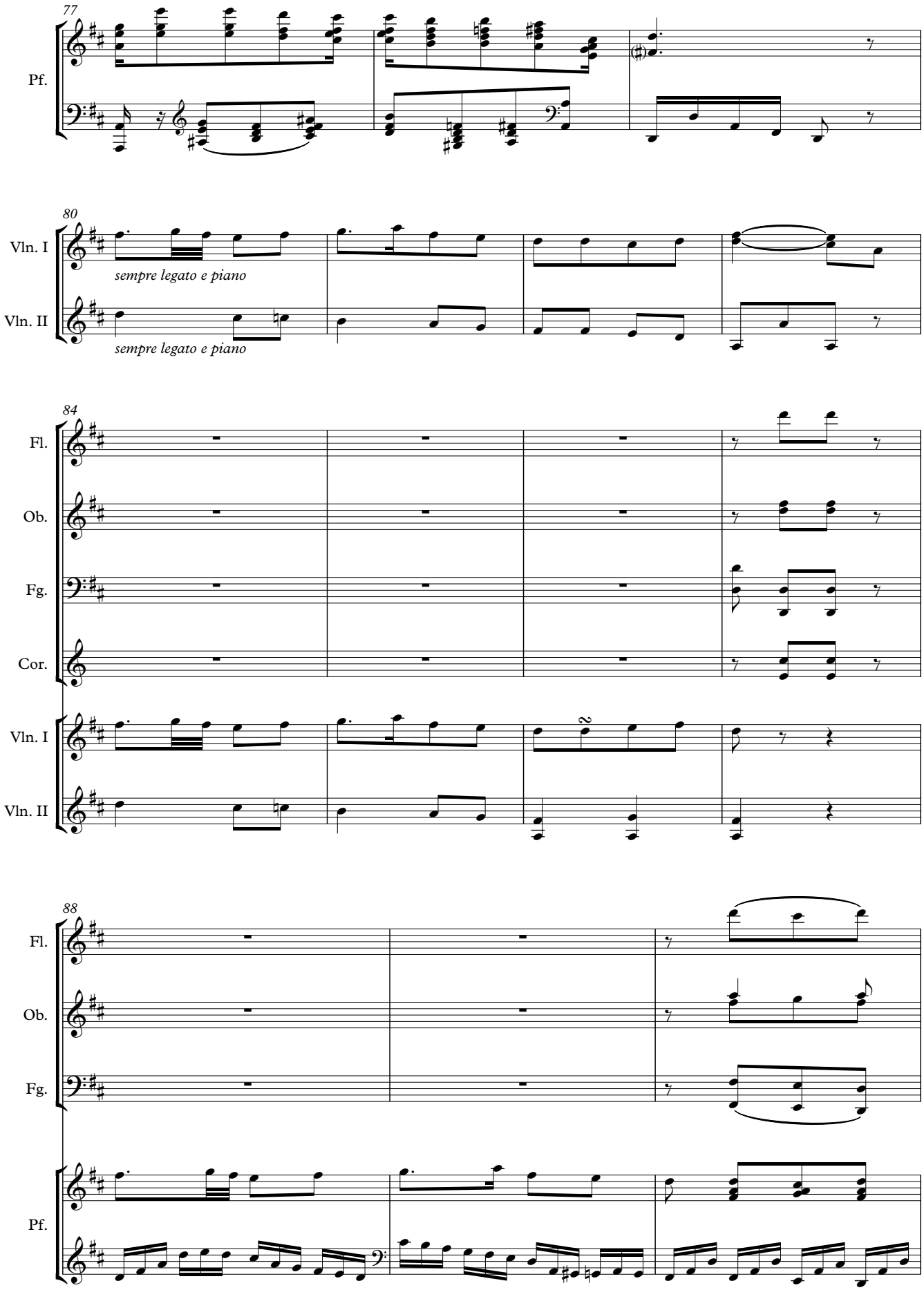

21
Soli
Cor.
Pf.
25
Vln. I
Vln. II
Vle.
Bassi
Pf.
sfp
sfp
29
Solo ob. I
Ob.
Vln. I
Vln. II
Vle.
Bassi
Pf.
sfp

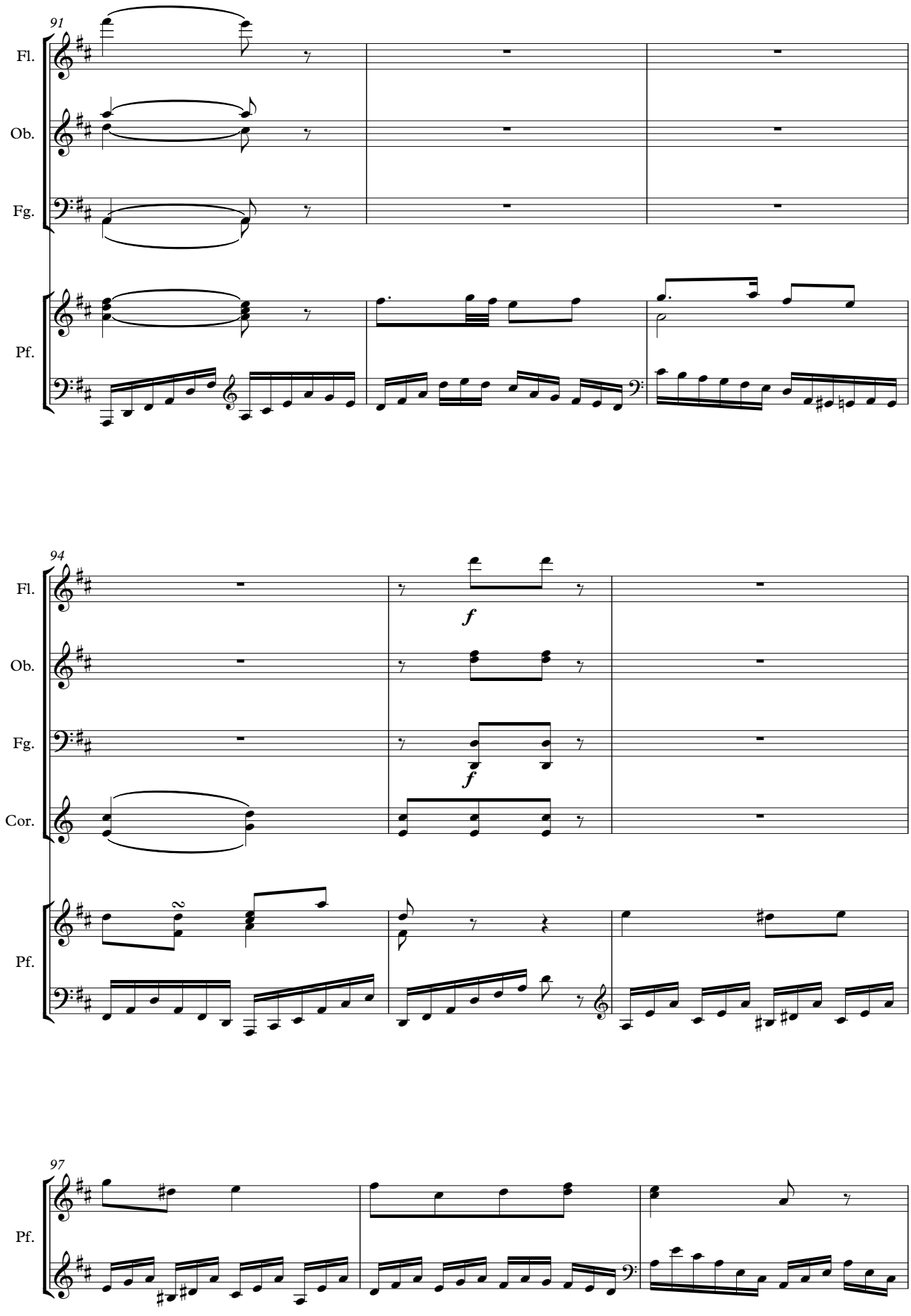

33
Ob.
Cor.
Solo cor. II
f
Vln. I
Vln. II
Vle.
p
p
p
Pf.

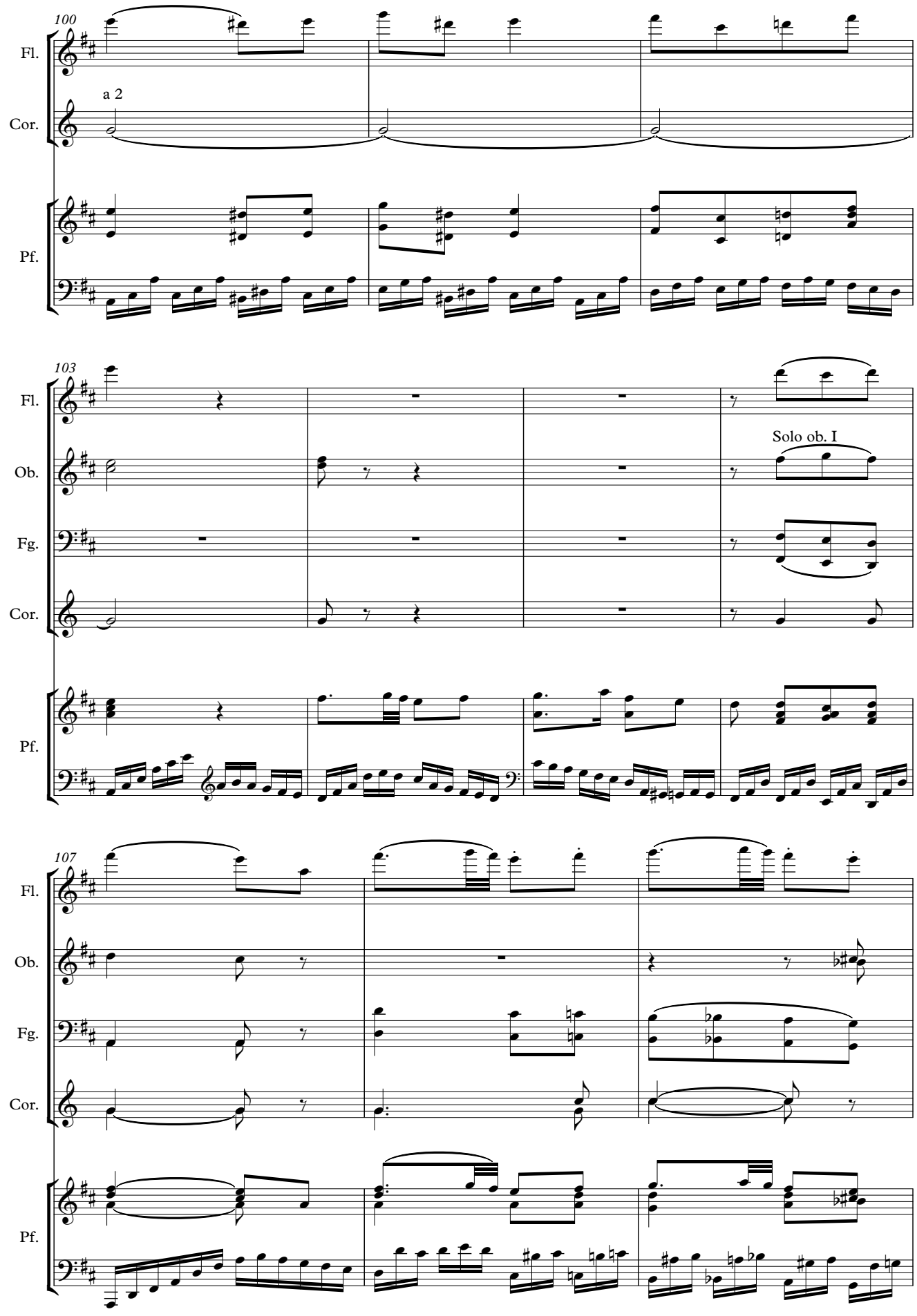

37
Ob.
Fg.
Cor.
Vln. I
Vln. II
Vle.
Pf.
fp

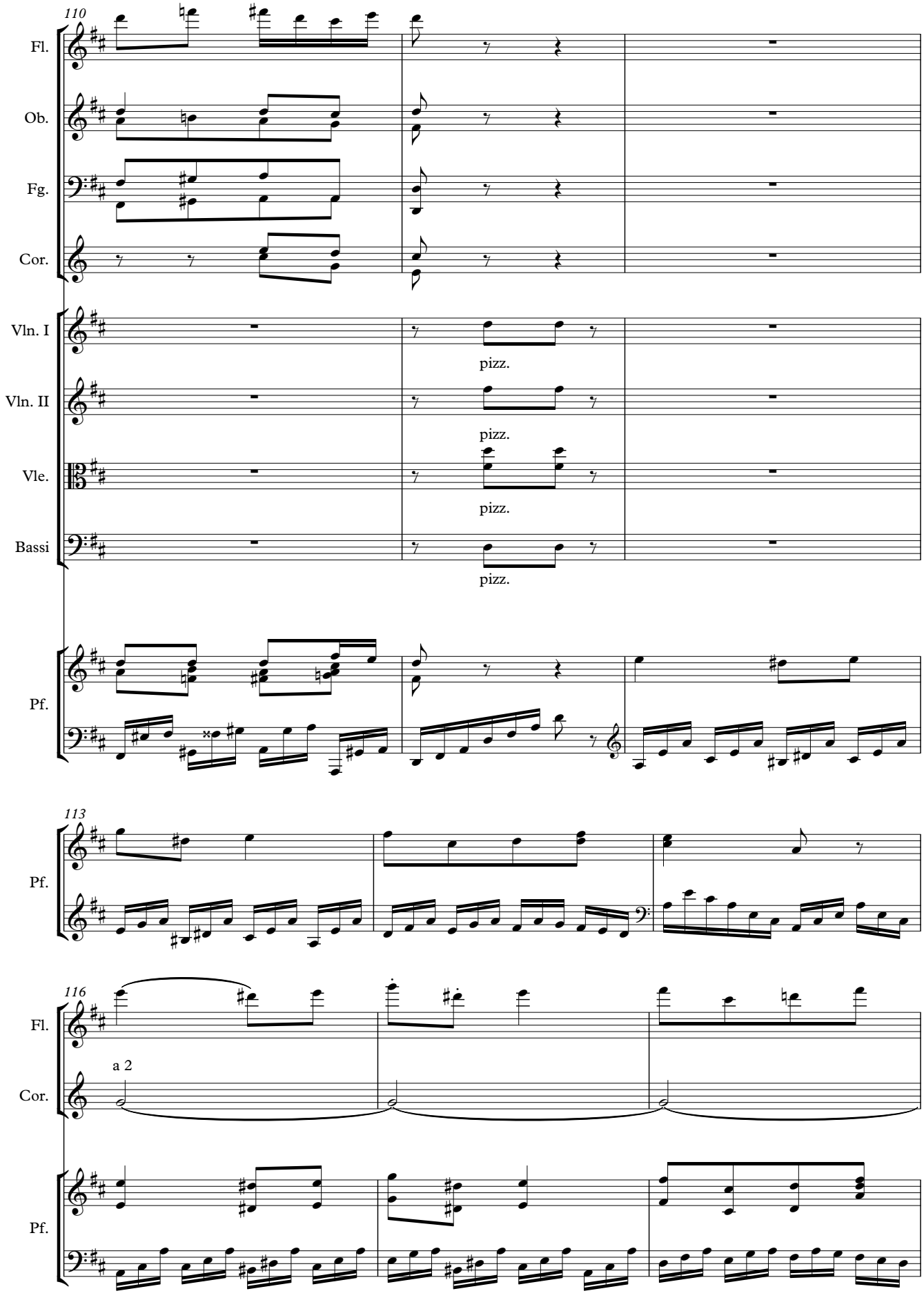

41
Pf.
fp
44
Pf.
fp
47
Pf.
50
Pf.
53
Pf.
56
Pf.

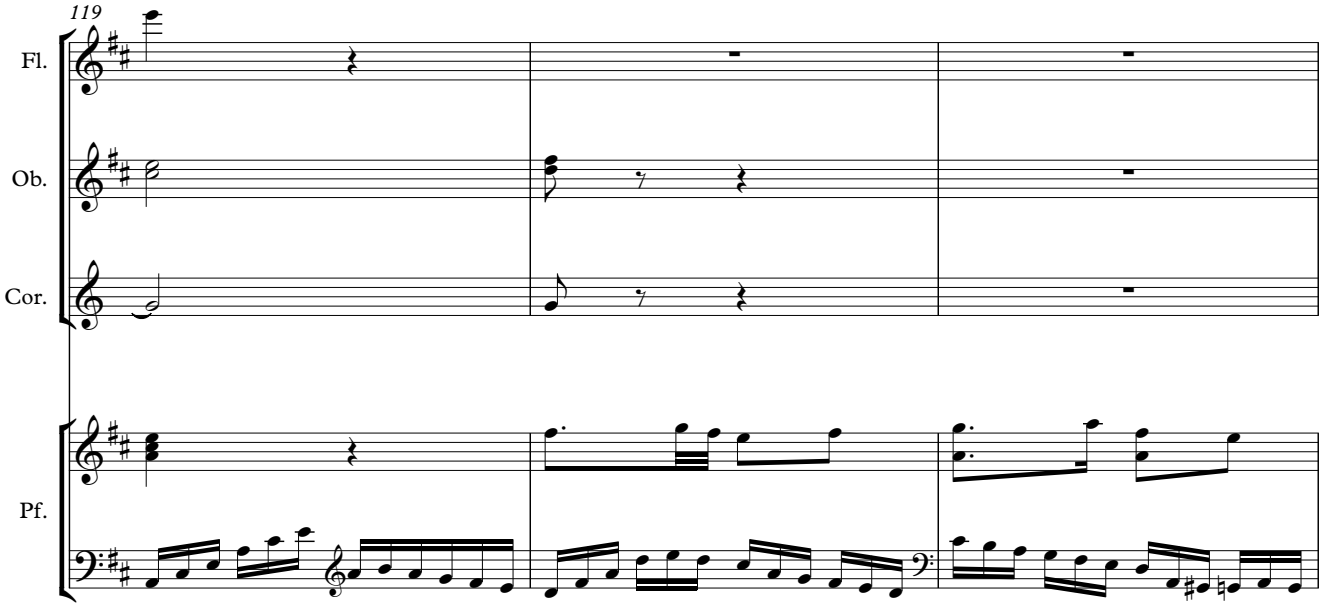

59
Pf.
62
Pf.
65
Pf.
68
Pf.
71
Pf.
74
Pf.

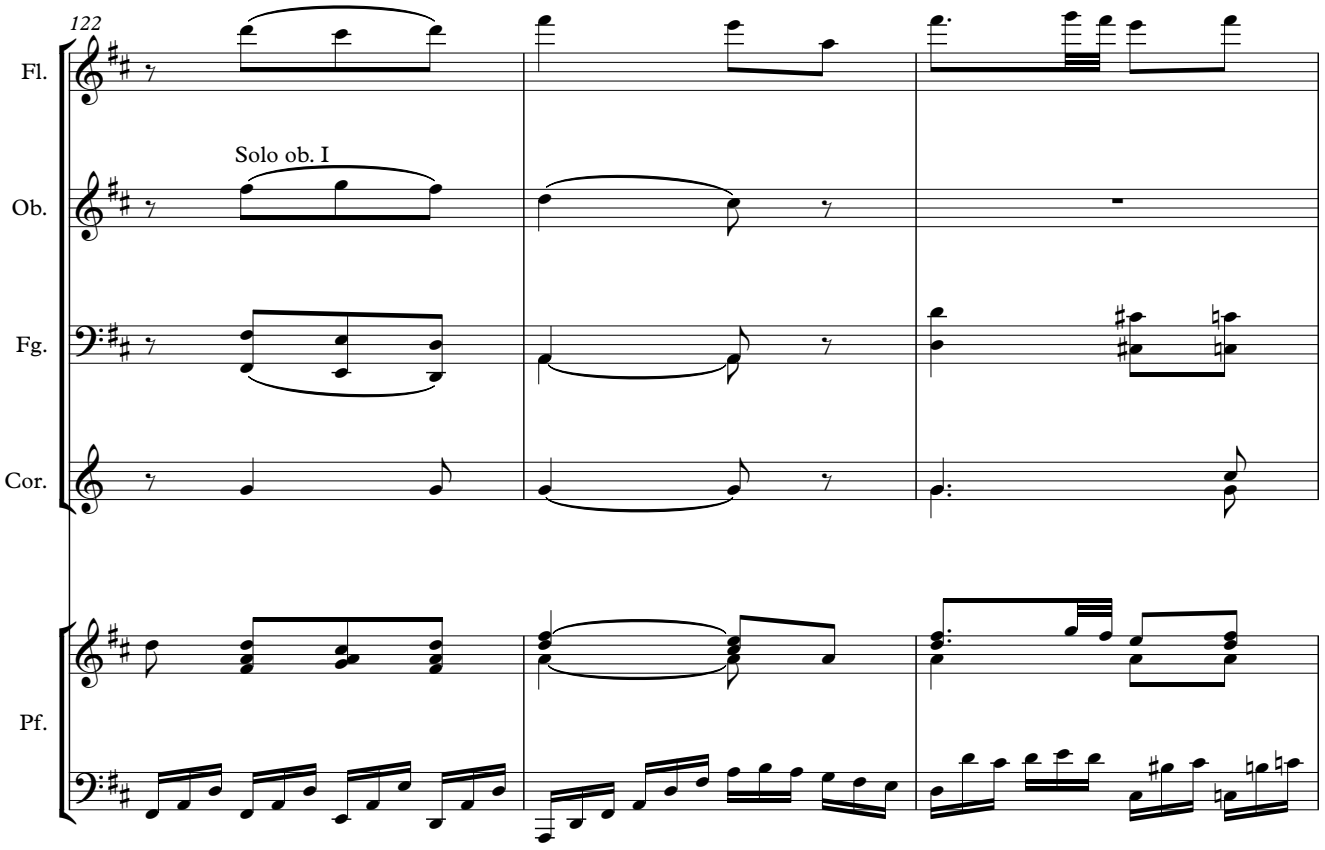

77
Pf.
80
Vln. I
sempre legato e piano
Vln. II
sempre legato e piano
84
Fl.
Ob.
Fg.
Cor.
Vln. I
Vln. II
88
Fl.
Ob.
Fg.
Pf.

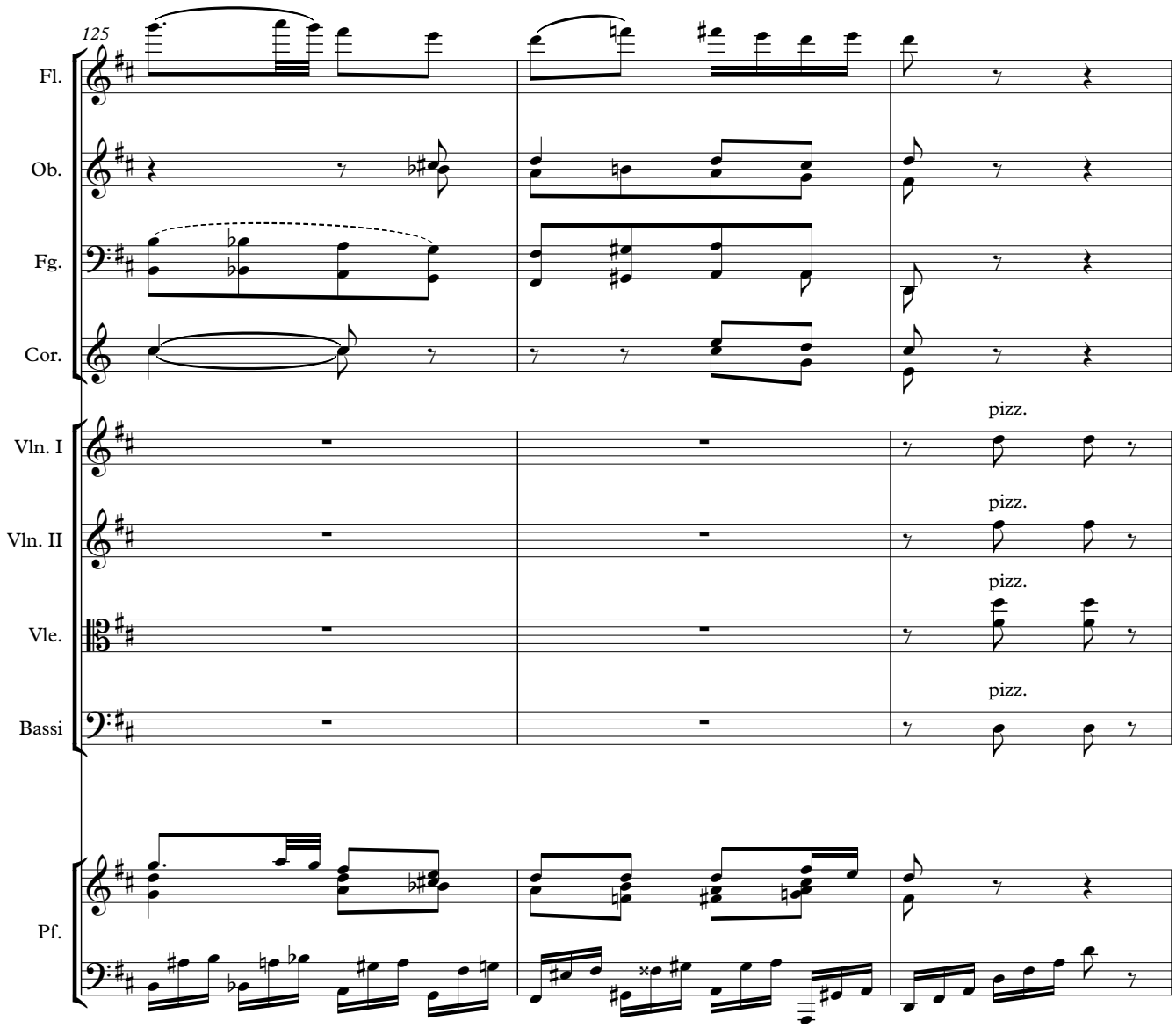

91
Fl.
Ob.
Fg.
Pf.
94
Fl.
Ob.
Fg.
Cor.
Pf.
97
Pf.

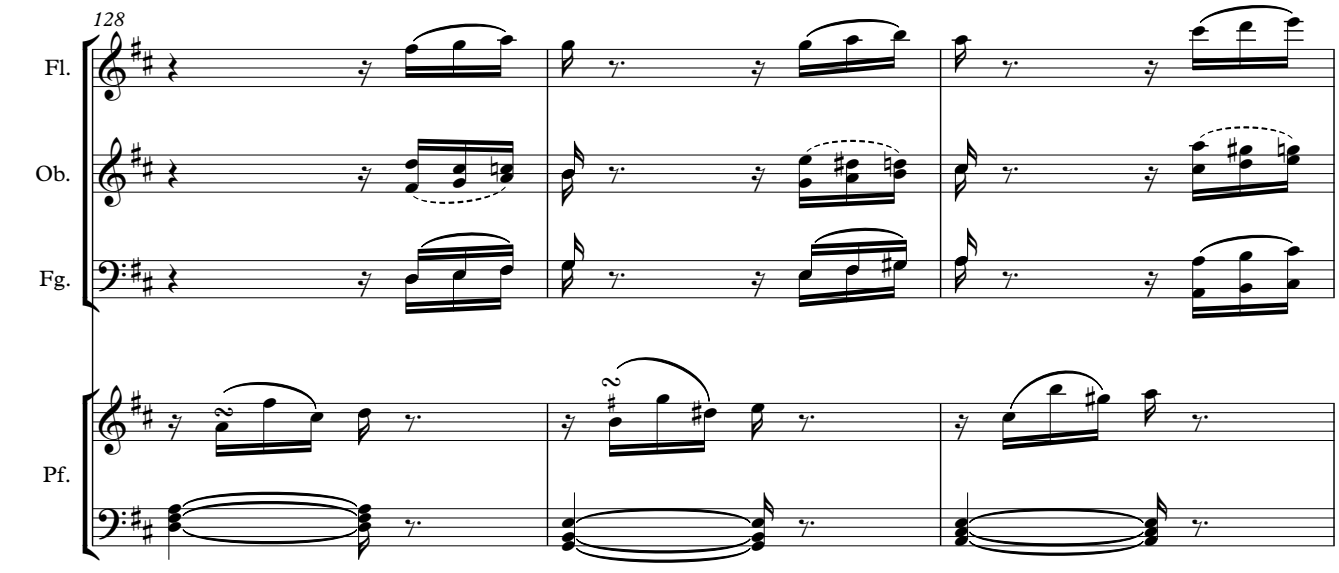

100
Fl.
a 2
Cor.
Pf.
103
Fl.
Solo ob. I
Ob.
Fg.
Cor.
Pf.
107
Fl.
Ob.
Fg.
Cor.
Pf.

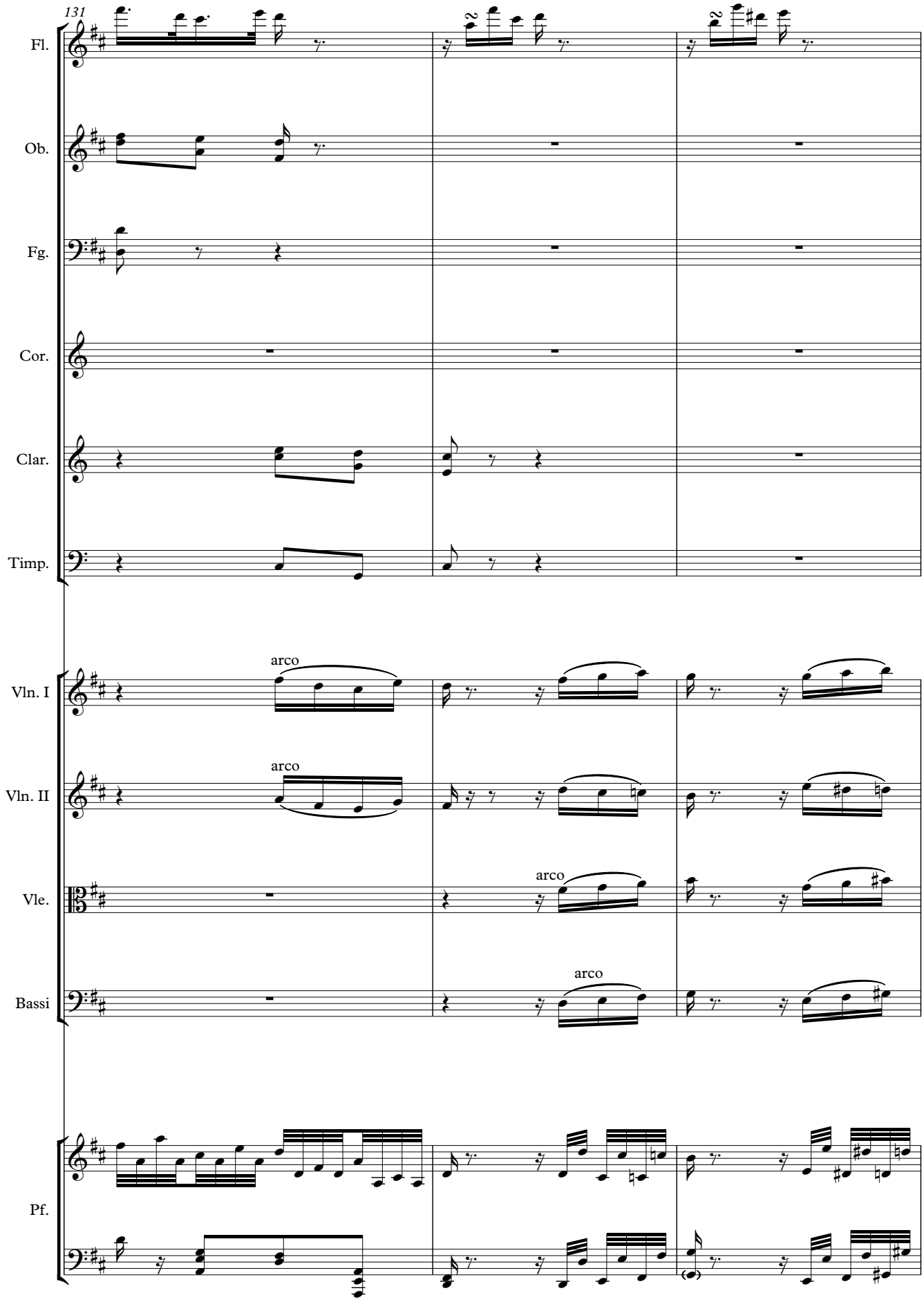

110
Fl.
Ob.
Fg.
Cor.
Vln. I
pizz.
Vln. II
pizz.
Vle.
pizz.
Bassi
pizz.
Pf.
113
Pf.
116
Fl.
a 2
Cor.
Pf.

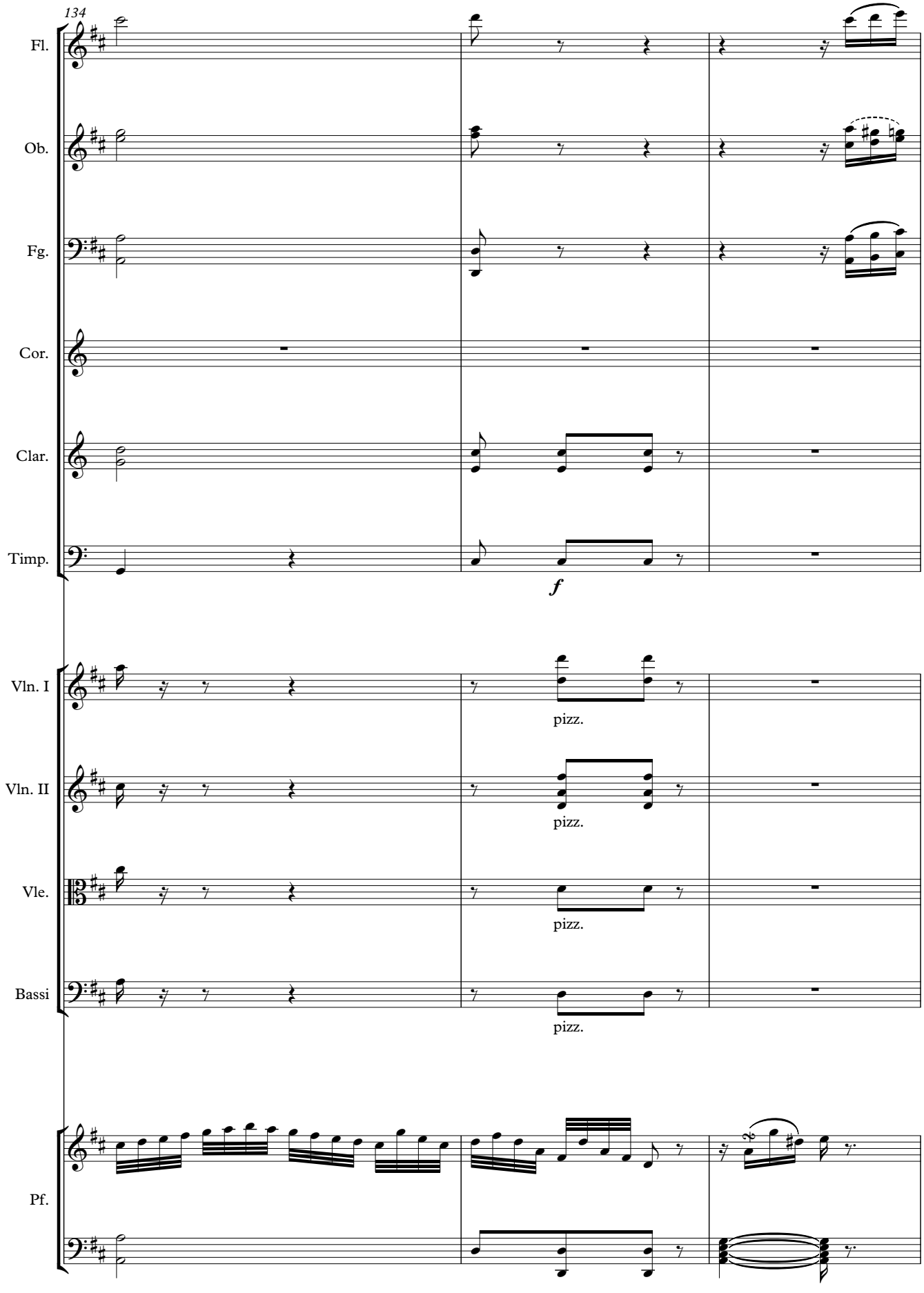

119
Fl.
Ob.
Cor.
Pf.

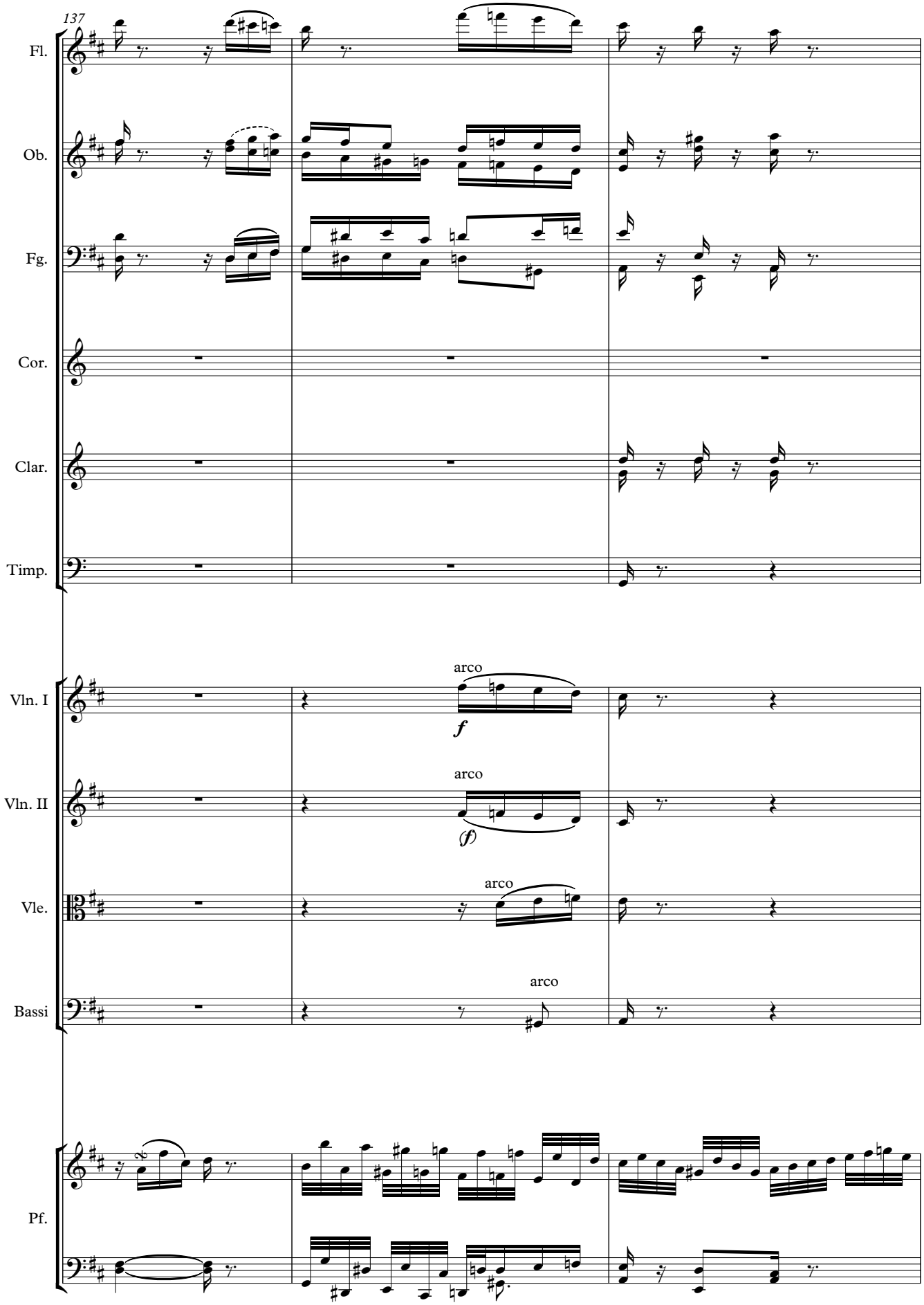

122
Fl.
Solo ob. I
Ob.
Fg.
Cor.
Pf.

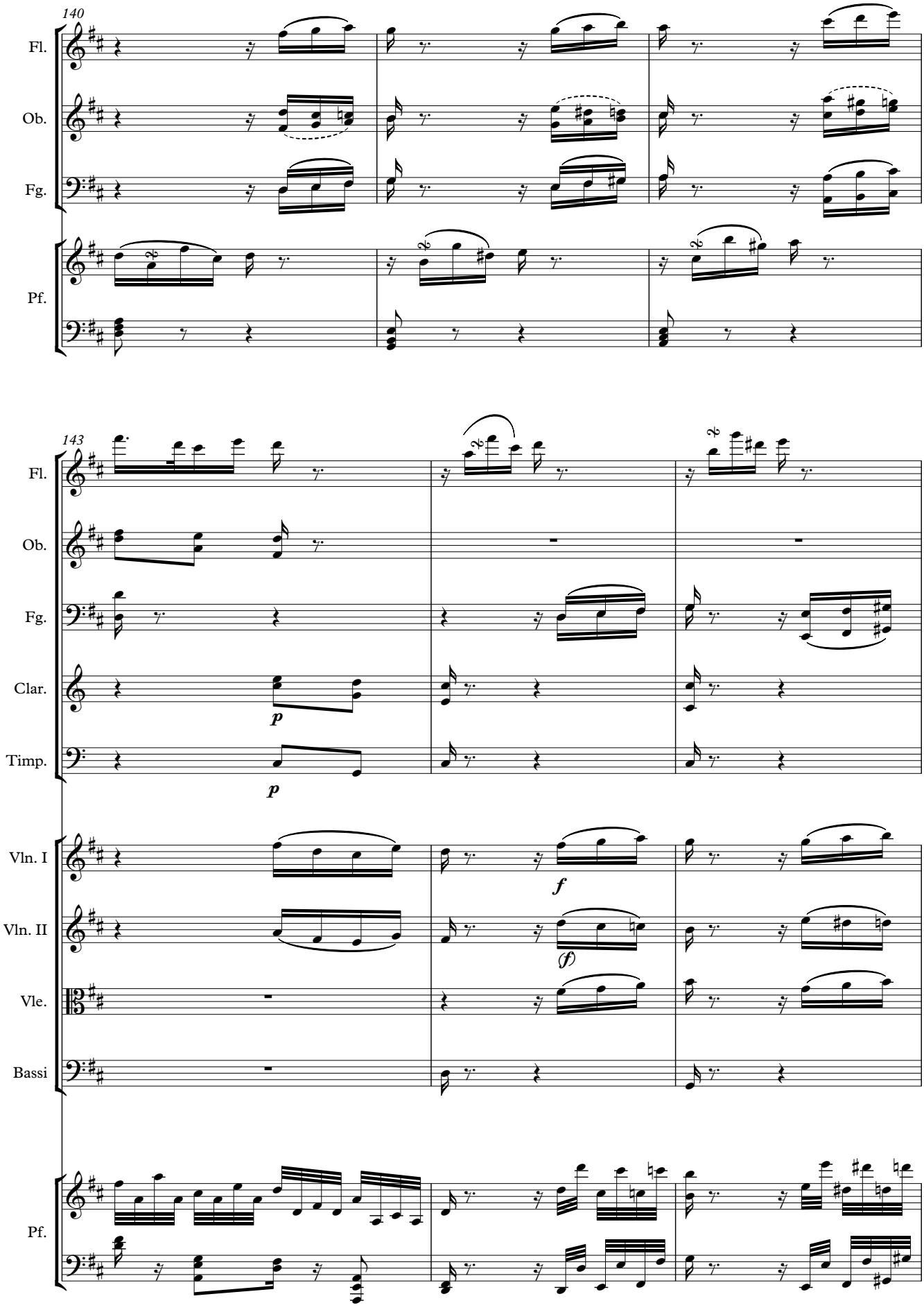

125
Fl.
Ob.
Fg.
Cor.
Vln. I
Vln. II
Vle.
Bassi
Pf.
pizz.
pizz.
pizz.
pizz.

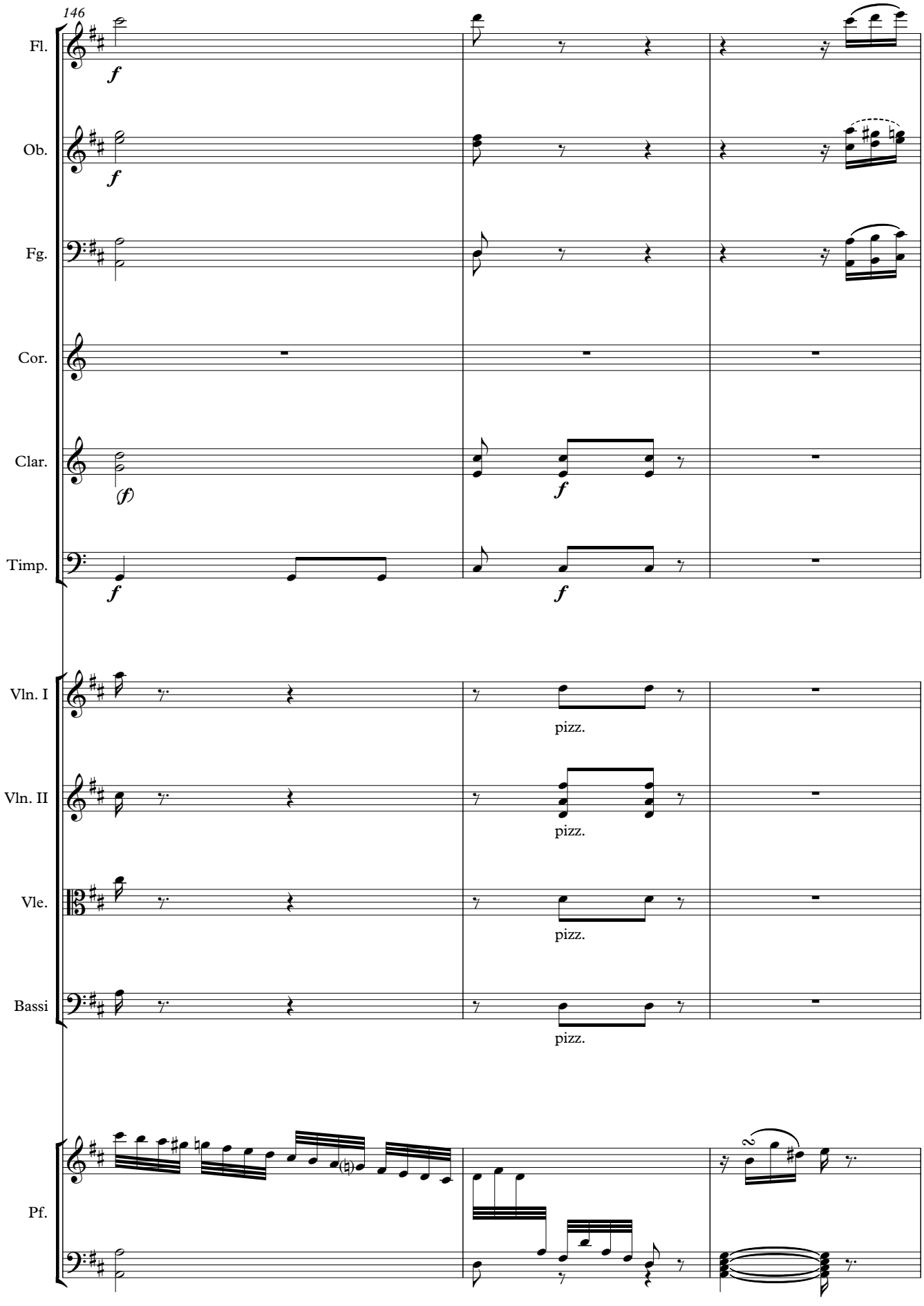

128
Fl.
Ob.
Fg.
Pf.

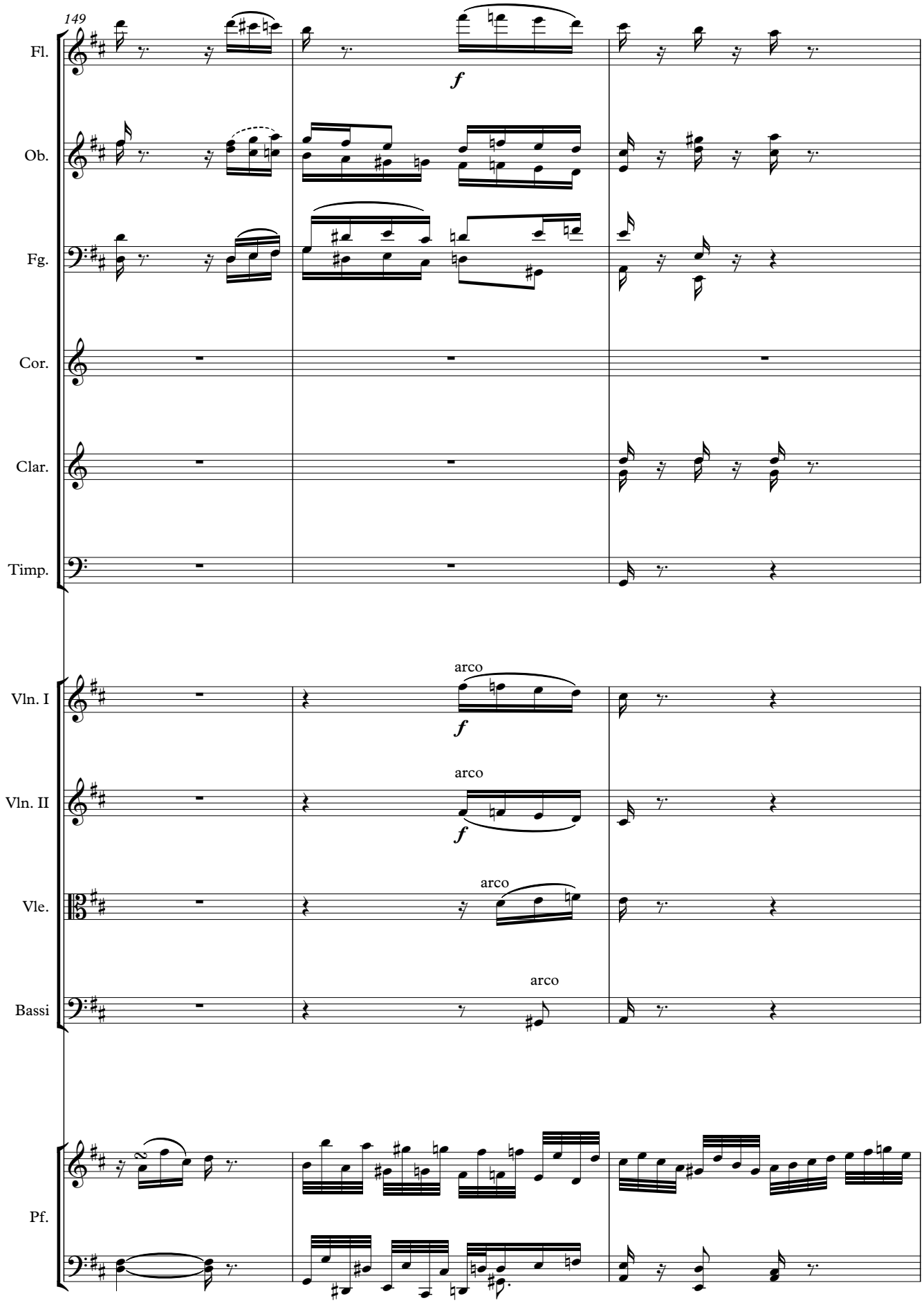

131
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
arco
arco
arco
arco

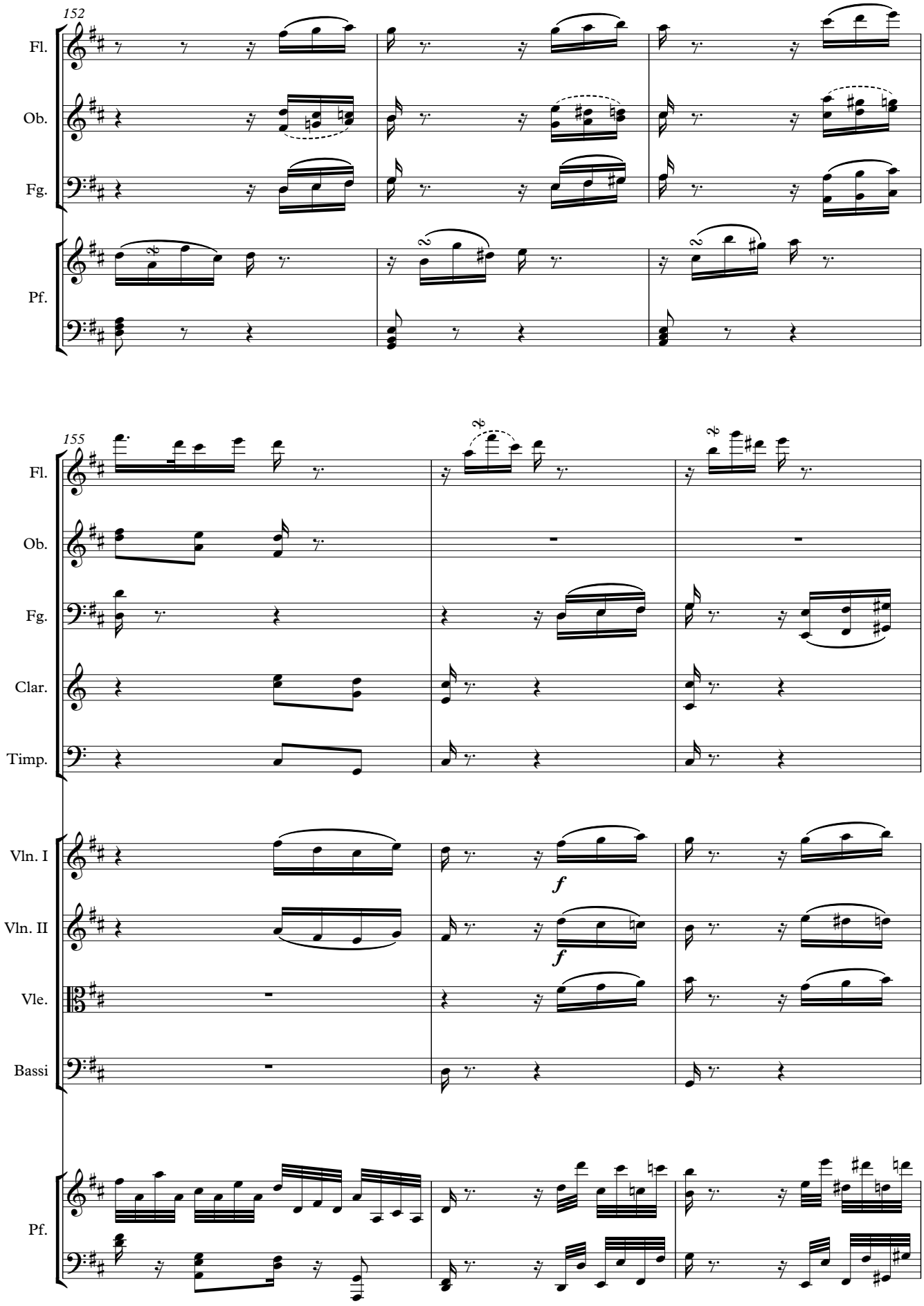

134
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
f
Vln. I
pizz.
Vln. II
pizz.
Vle.
pizz.
Bassi
pizz.
Pf.

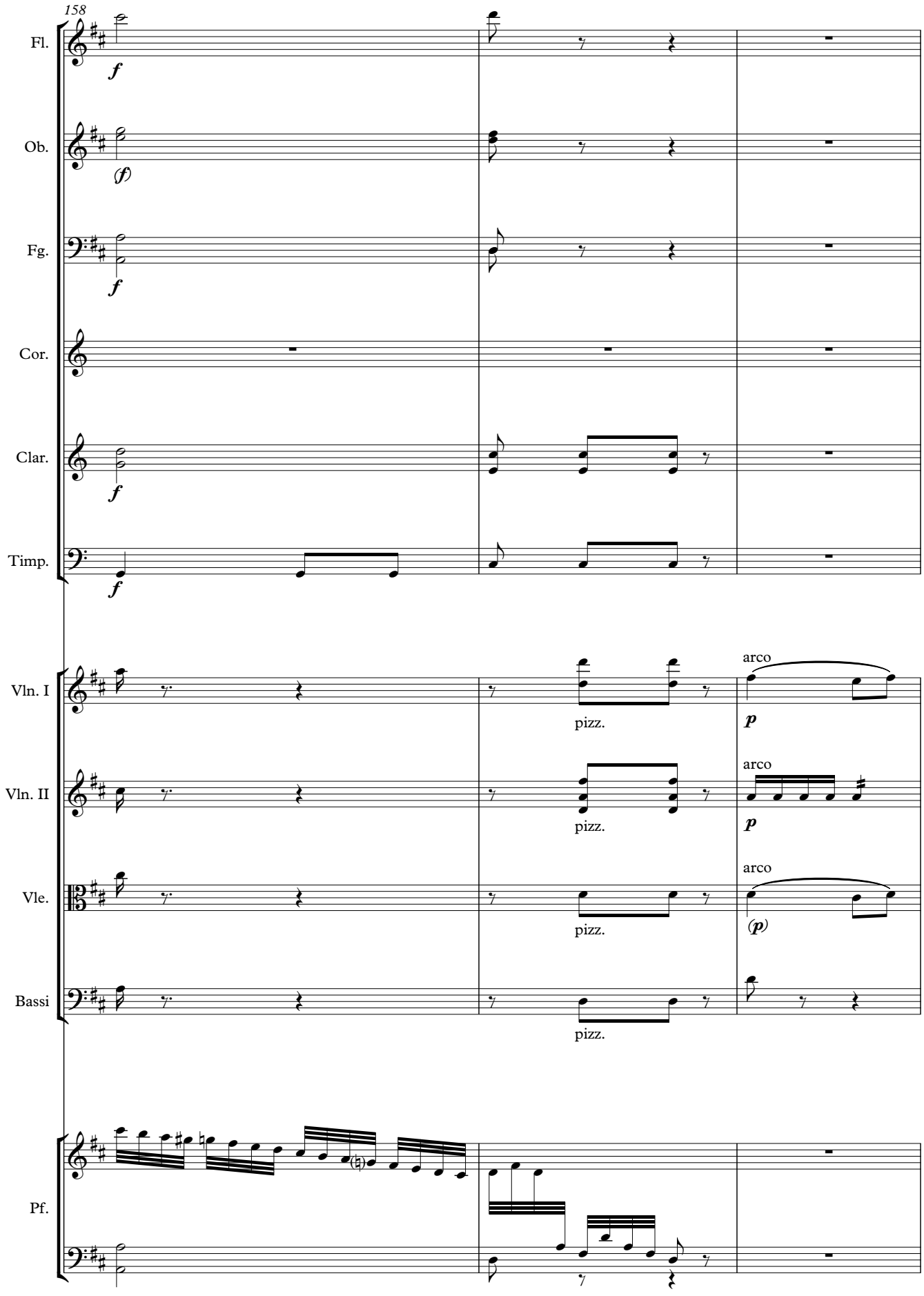

137
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
arco
f
Vln. II
arco
(f)
Vle.
arco
Bassi
arco
Pf.

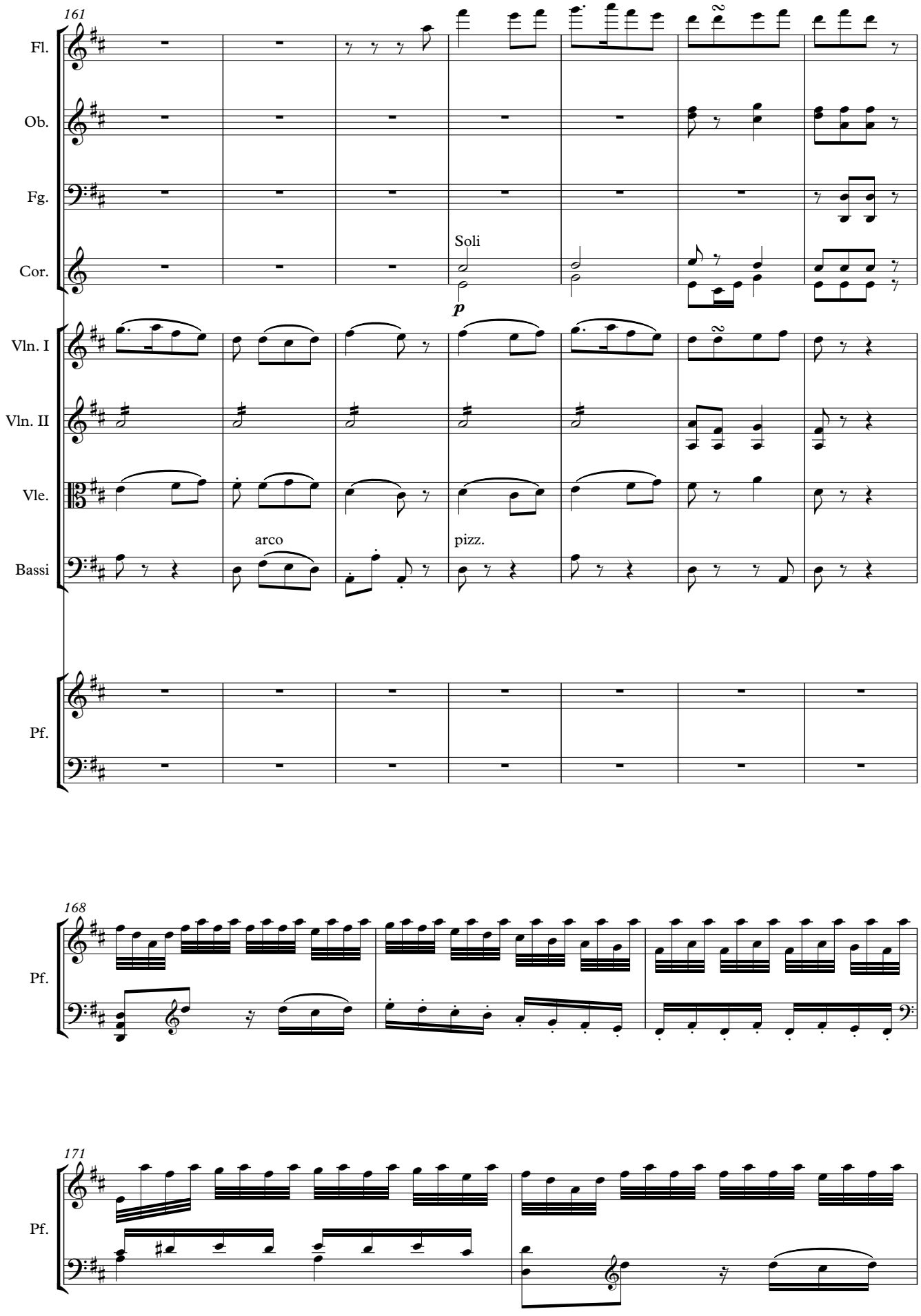

140
Fl.
Ob.
Fg.
Pf.
143
Fl.
Ob.
Fg.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
p
p
f
(f)

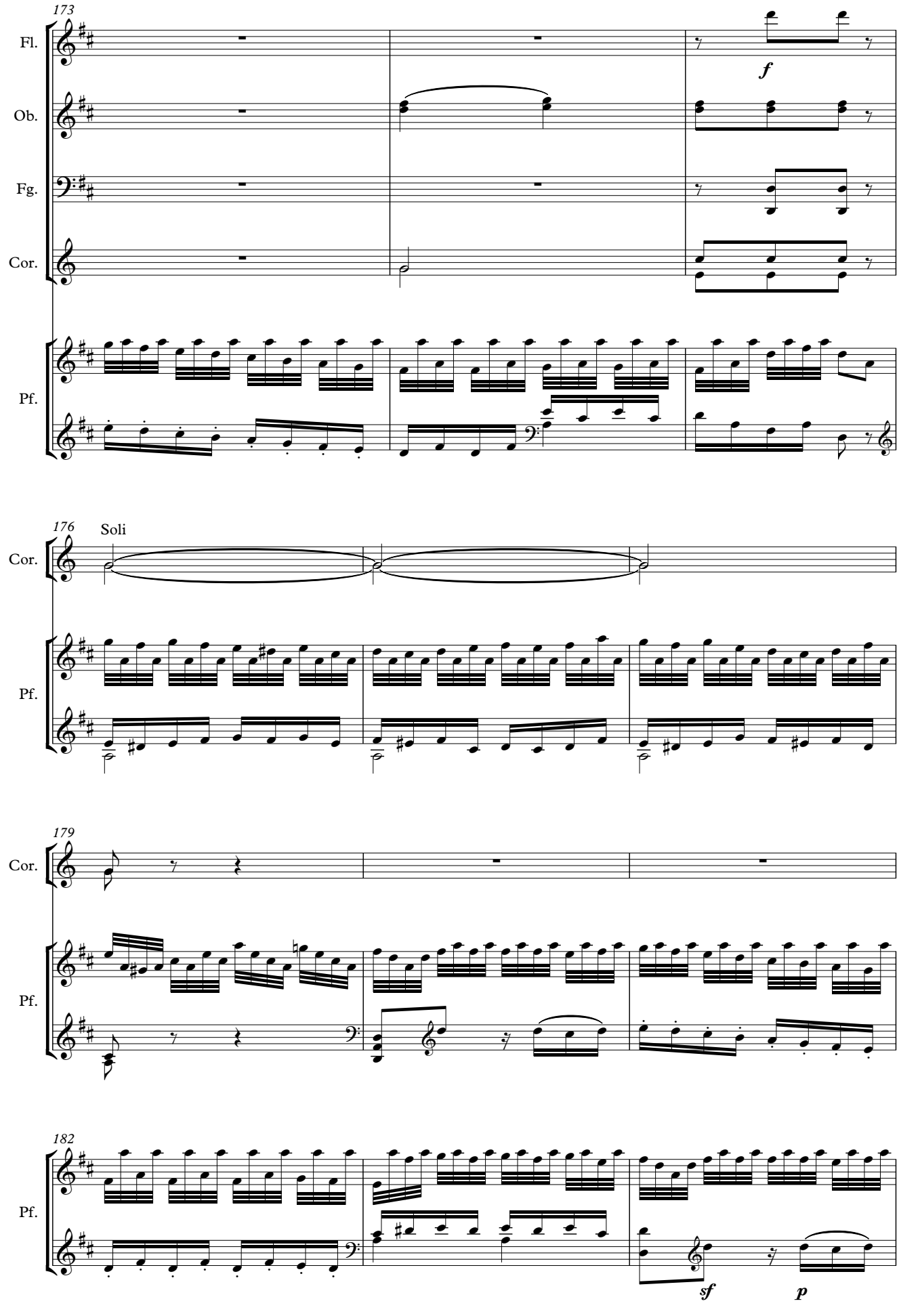

146
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
pizz.
pizz.
pizz.
pizz.

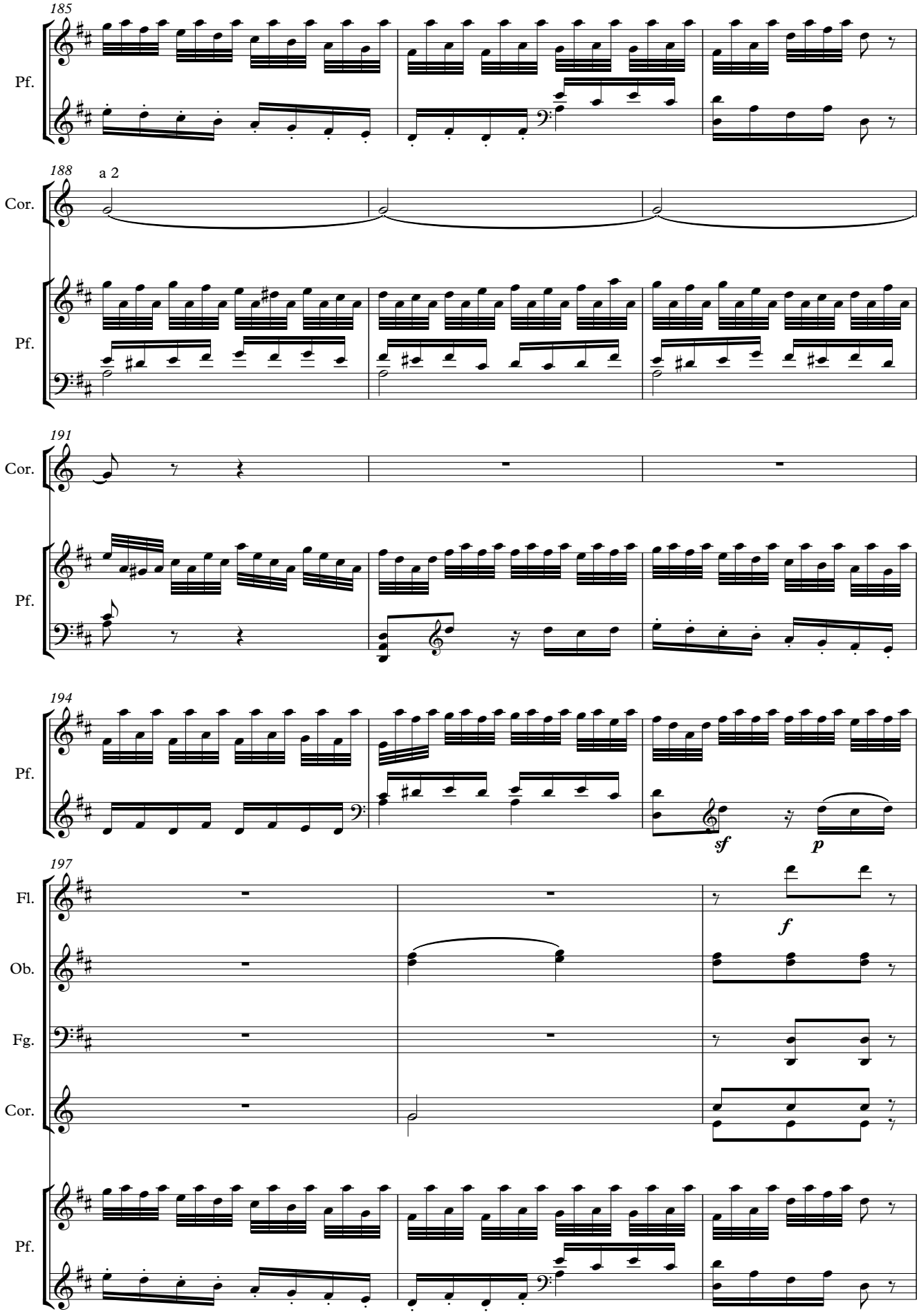

149
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
f
arco

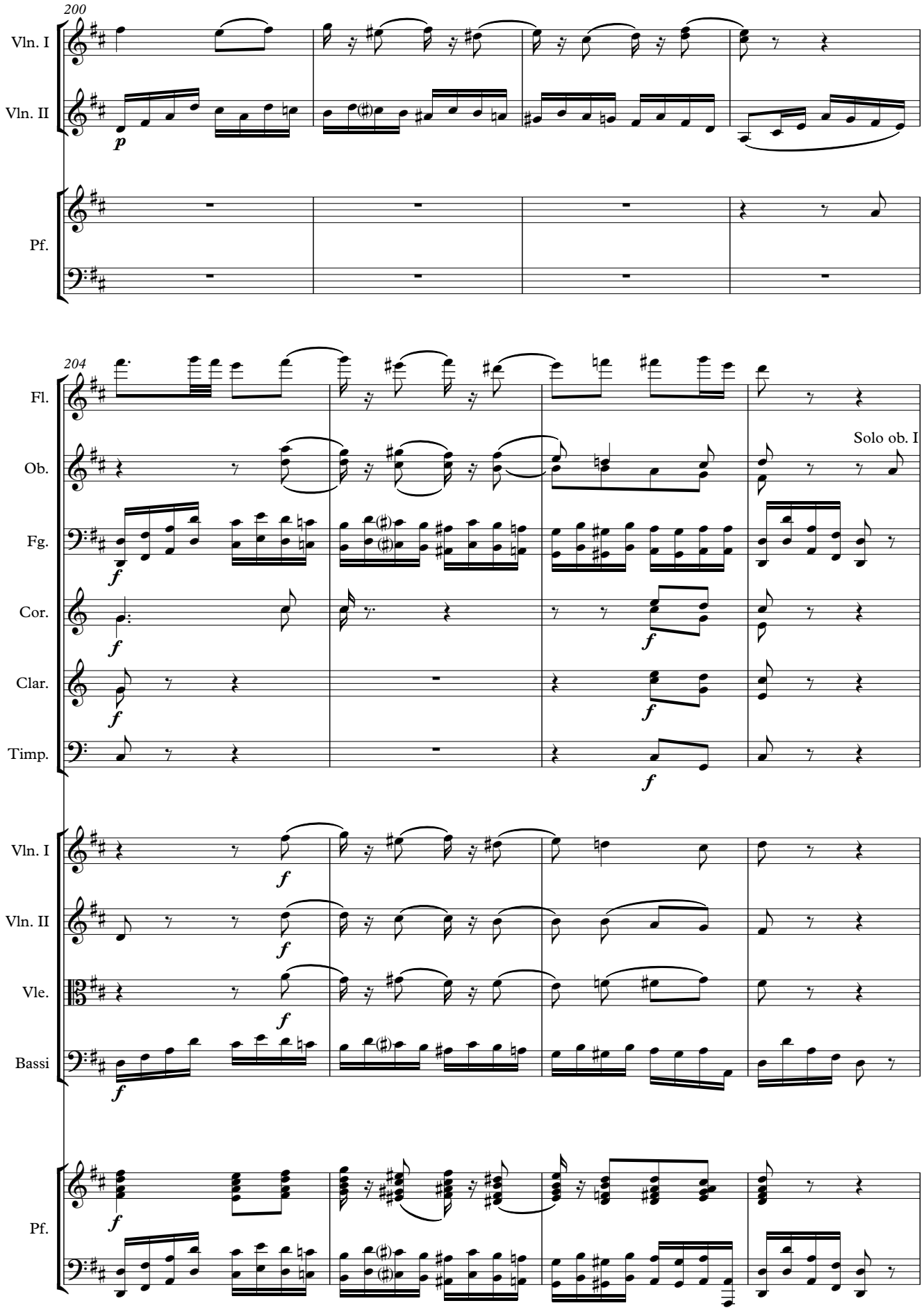

152
Fl.
Ob.
Fg.
Pf.
155
Fl.
Ob.
Fg.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
f
f

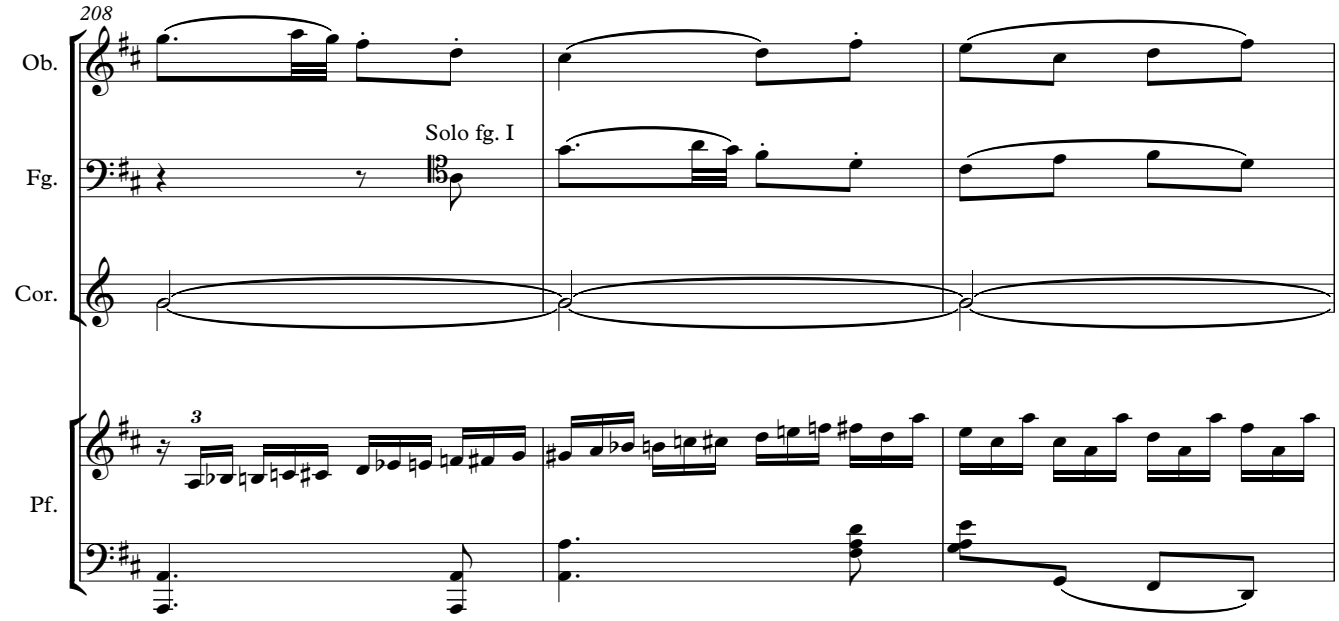

158
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
f
(f)
pizz.
arco
p
(p)

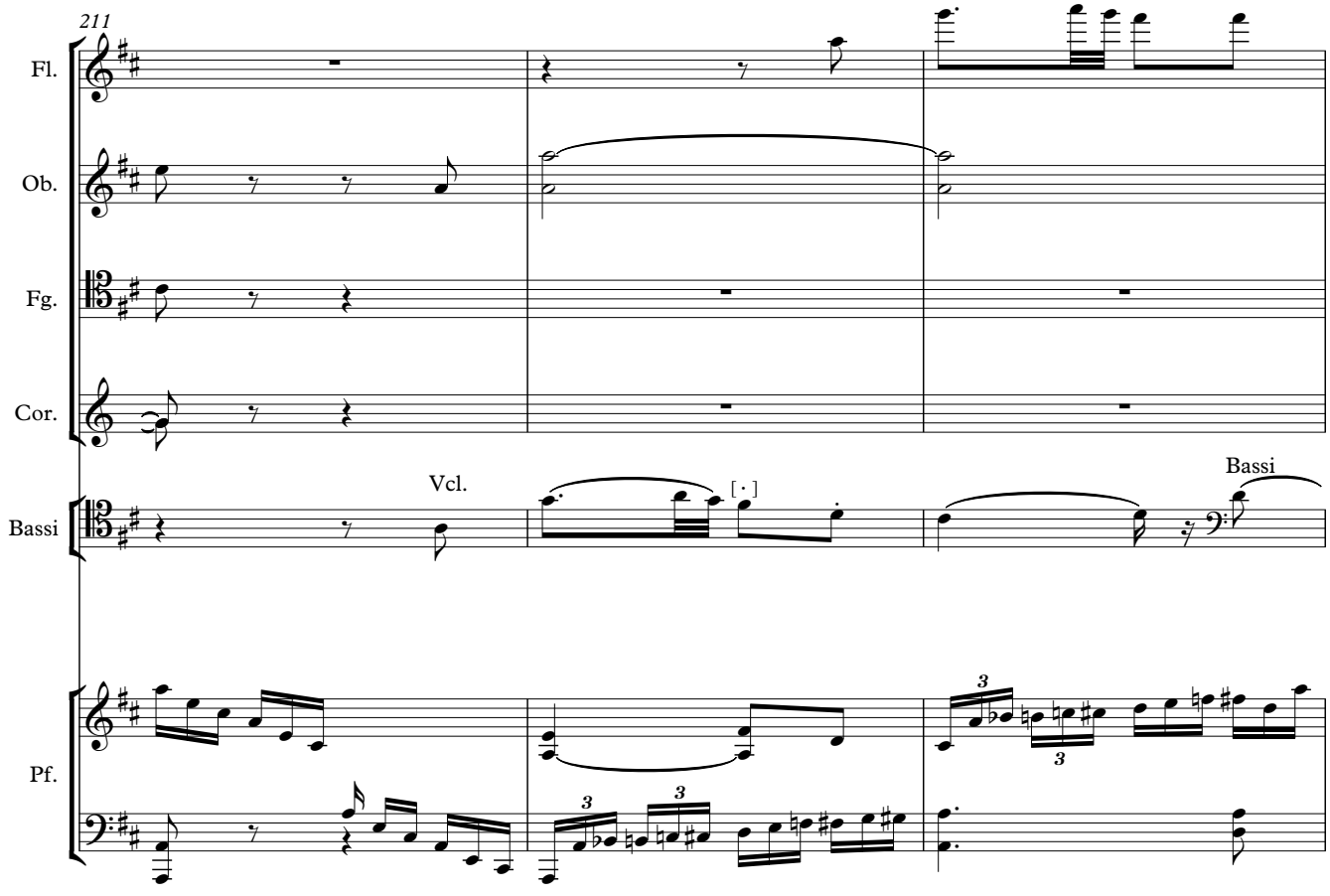

161
Fl.
Ob.
Fg.
Cor.
Soli
p
Vln. I
Vln. II
Vle.
arco
pizz.
Bassi
Pf.
168
Pf.
171
Pf.

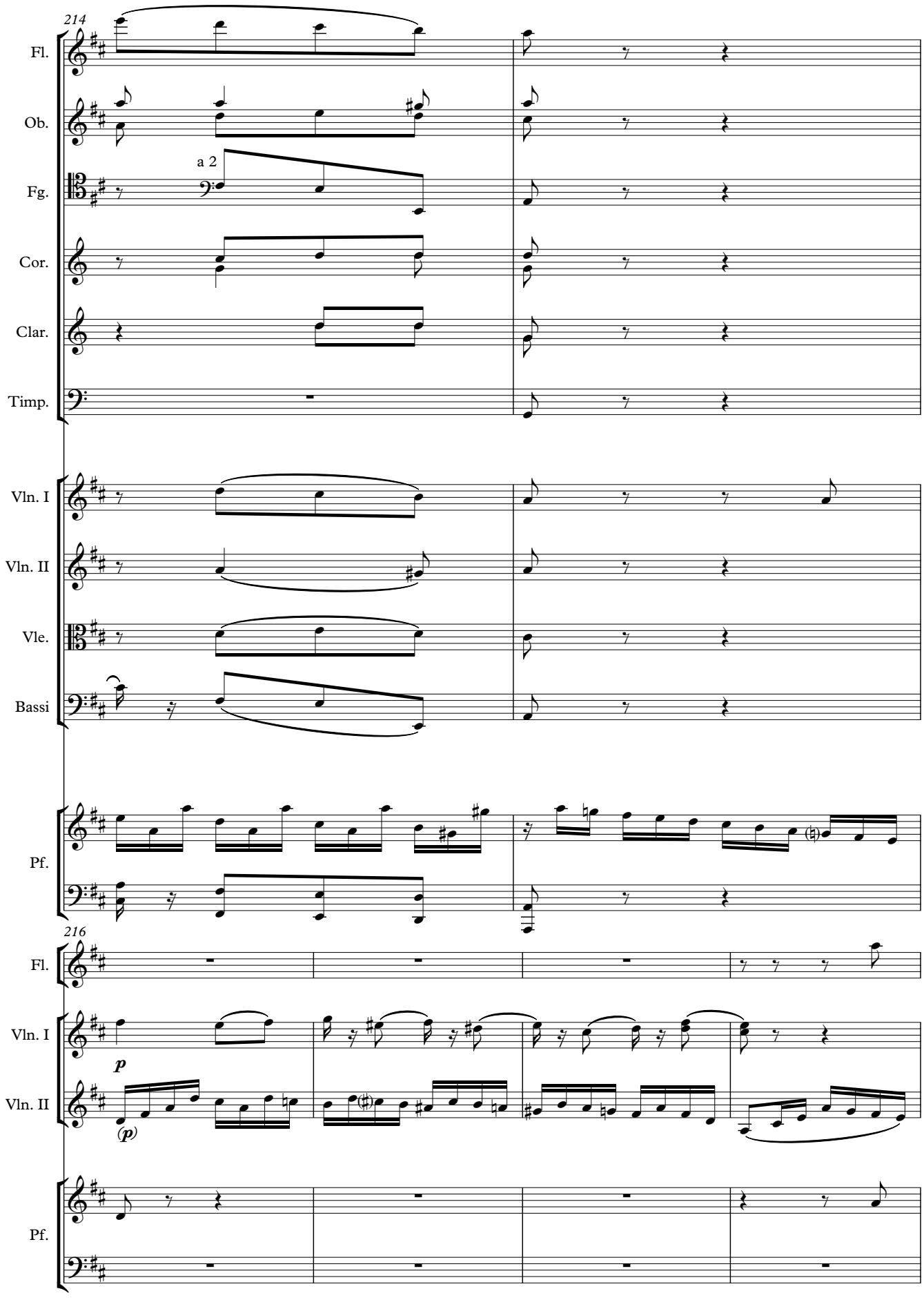

173
Fl.
Ob.
Fg.
Cor.
Pf.
f
176
Soli
Cor.
Pf.
179
Cor.
Pf.
182
Pf.
sf
p

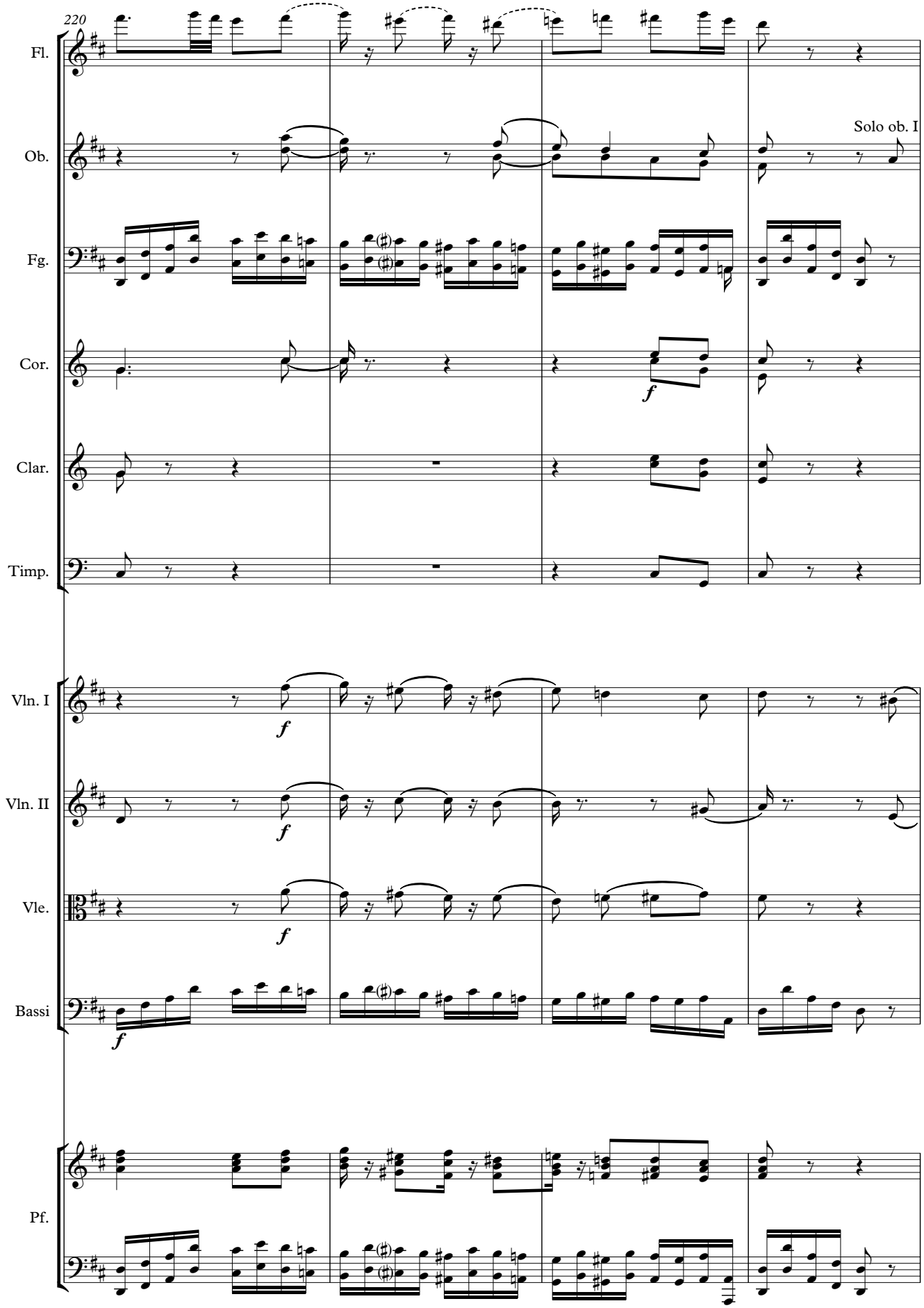

185
Pf.
188
a 2
Cor.
Pf.
191
Cor.
Pf.
194
Pf.
sf
p
197
Fl.
Ob.
Fg.
Cor.
f
Pf.

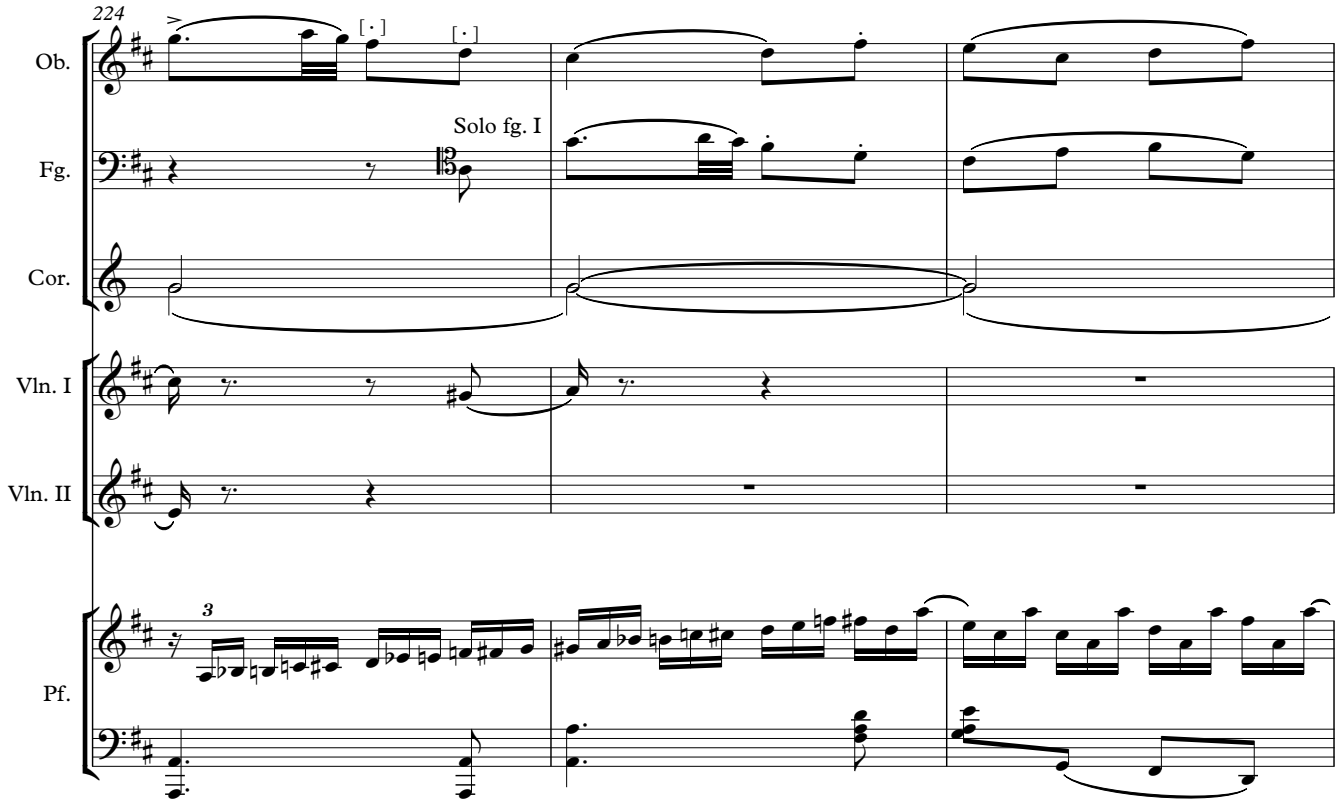

200
Vln. I
Vln. II
Pf.
204
Fl.
Ob.
Solo ob. I
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.

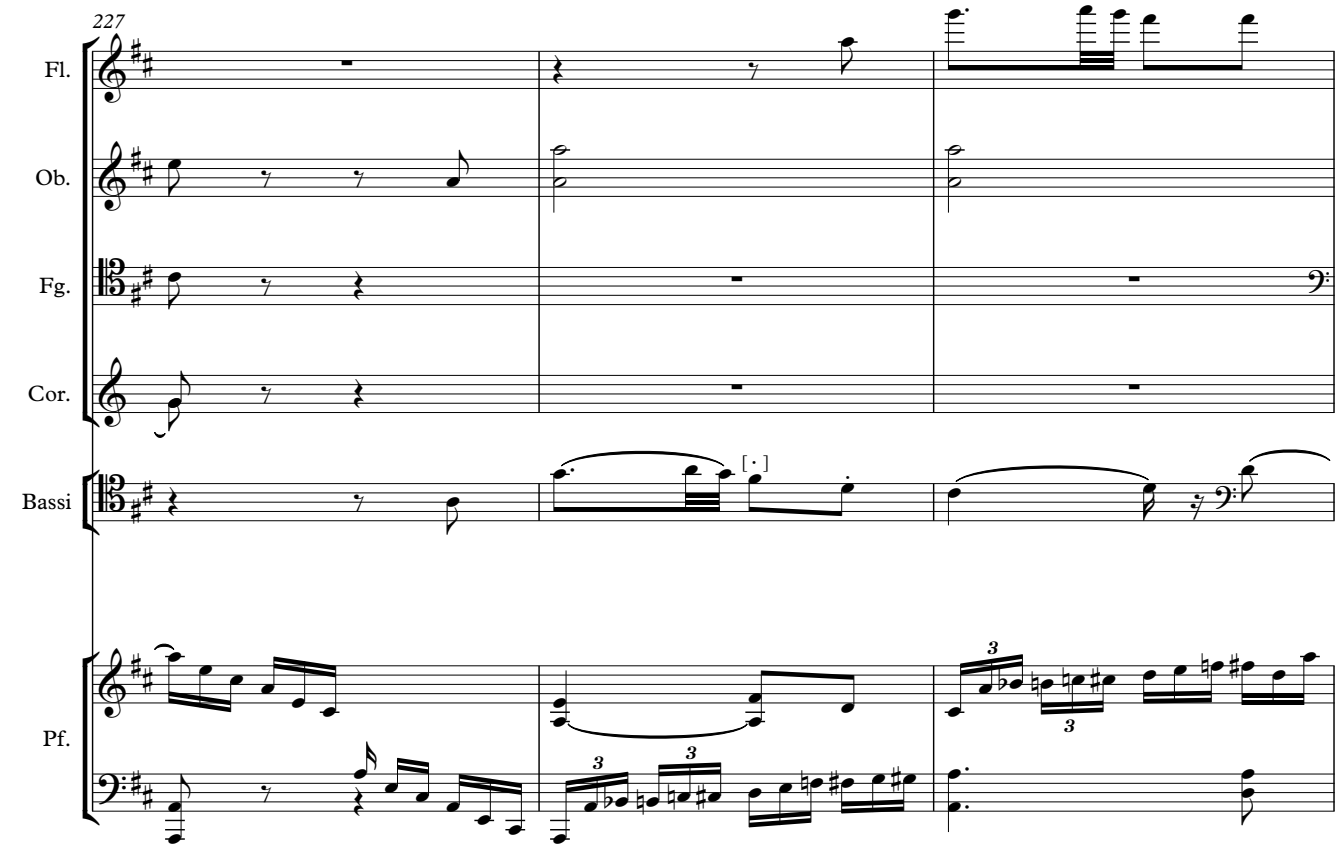

208
Ob.
Fg.
Solo fg. I
Cor.
Pf.

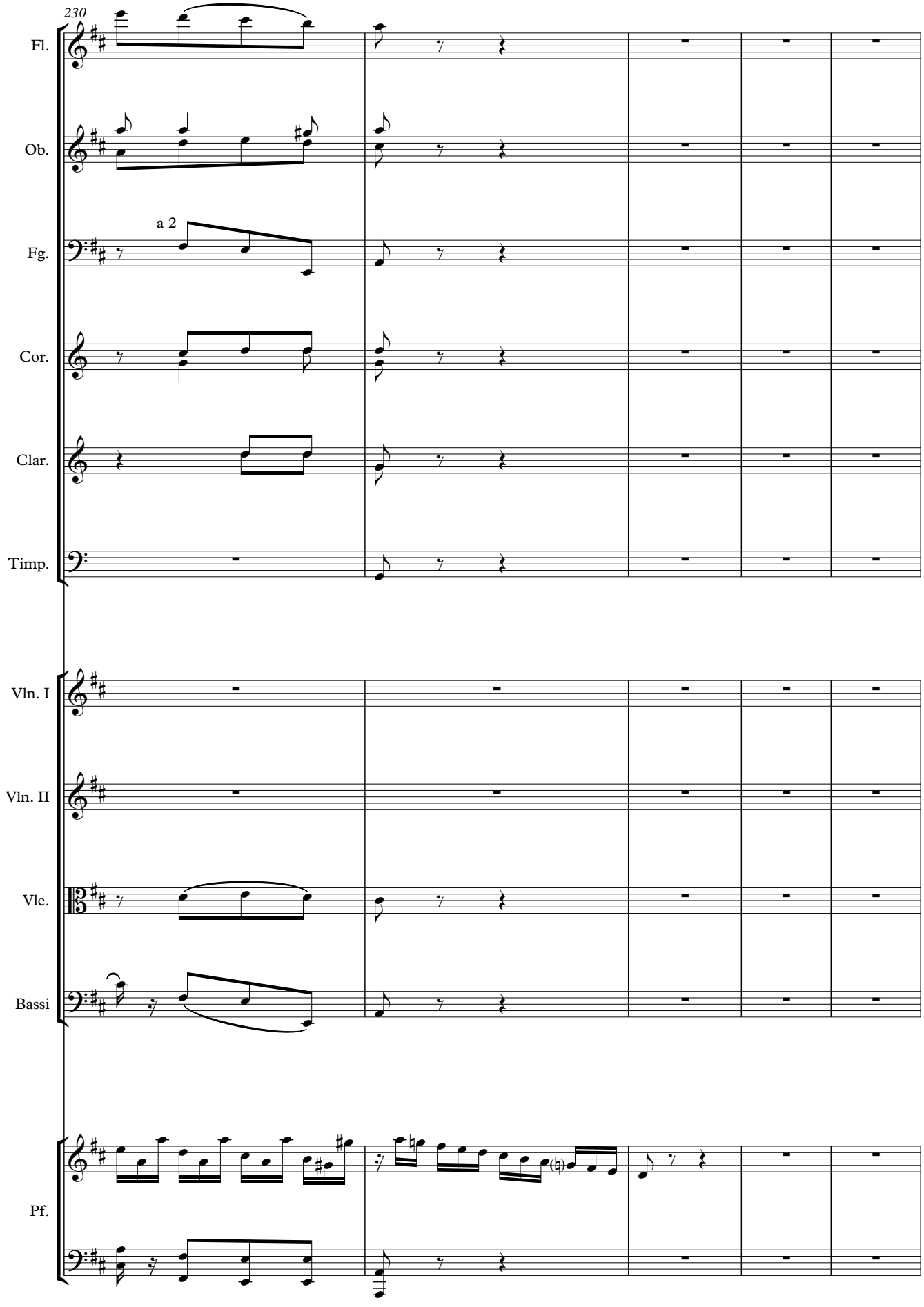

211
Fl.
Ob.
Fg.
Cor.
Vcl.
Bassi
Bassi
Pf.

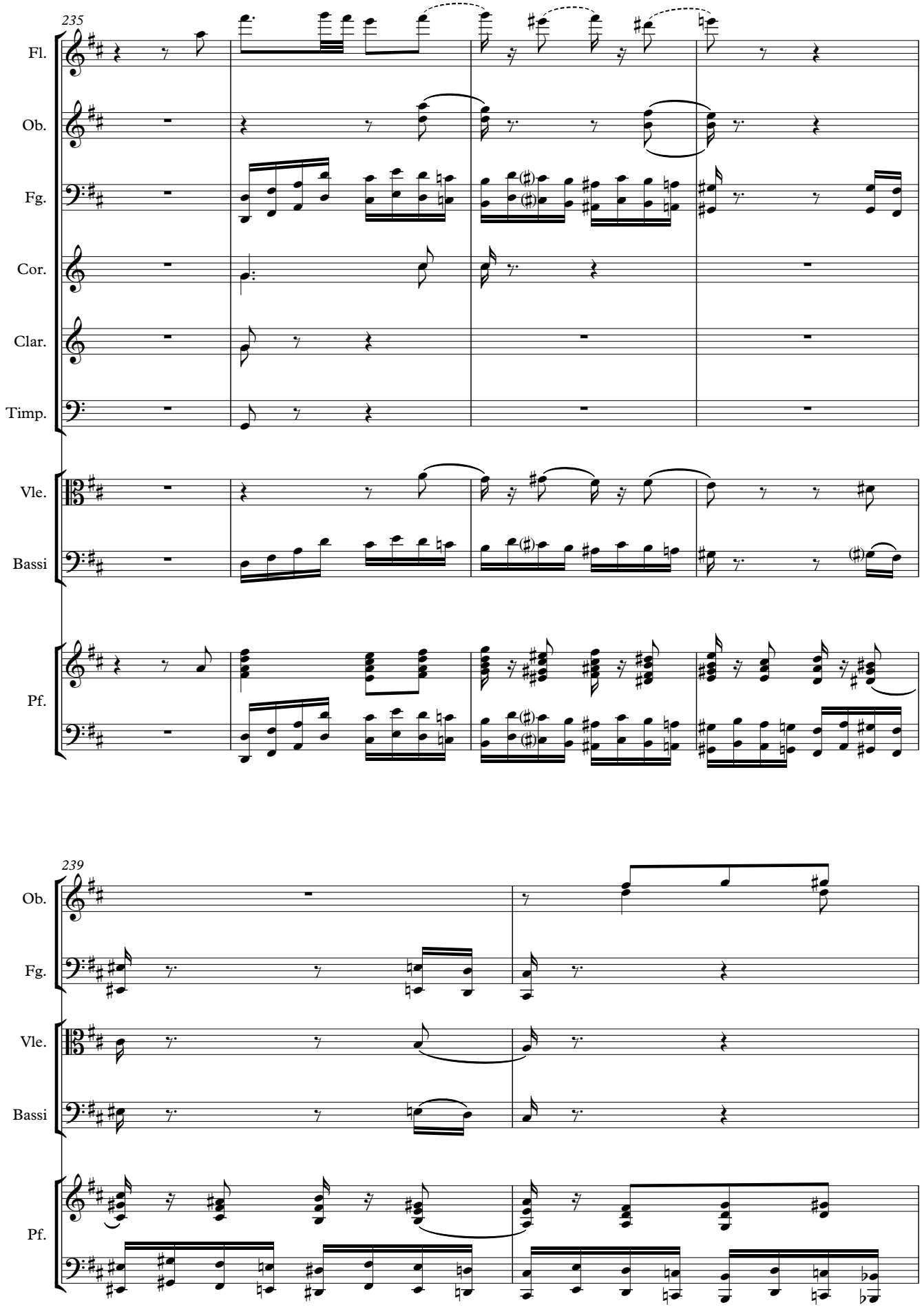

214
Fl.
Ob.
a 2
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
216
Fl.
Vln. I
p
Vln. II
(p)
Pf.

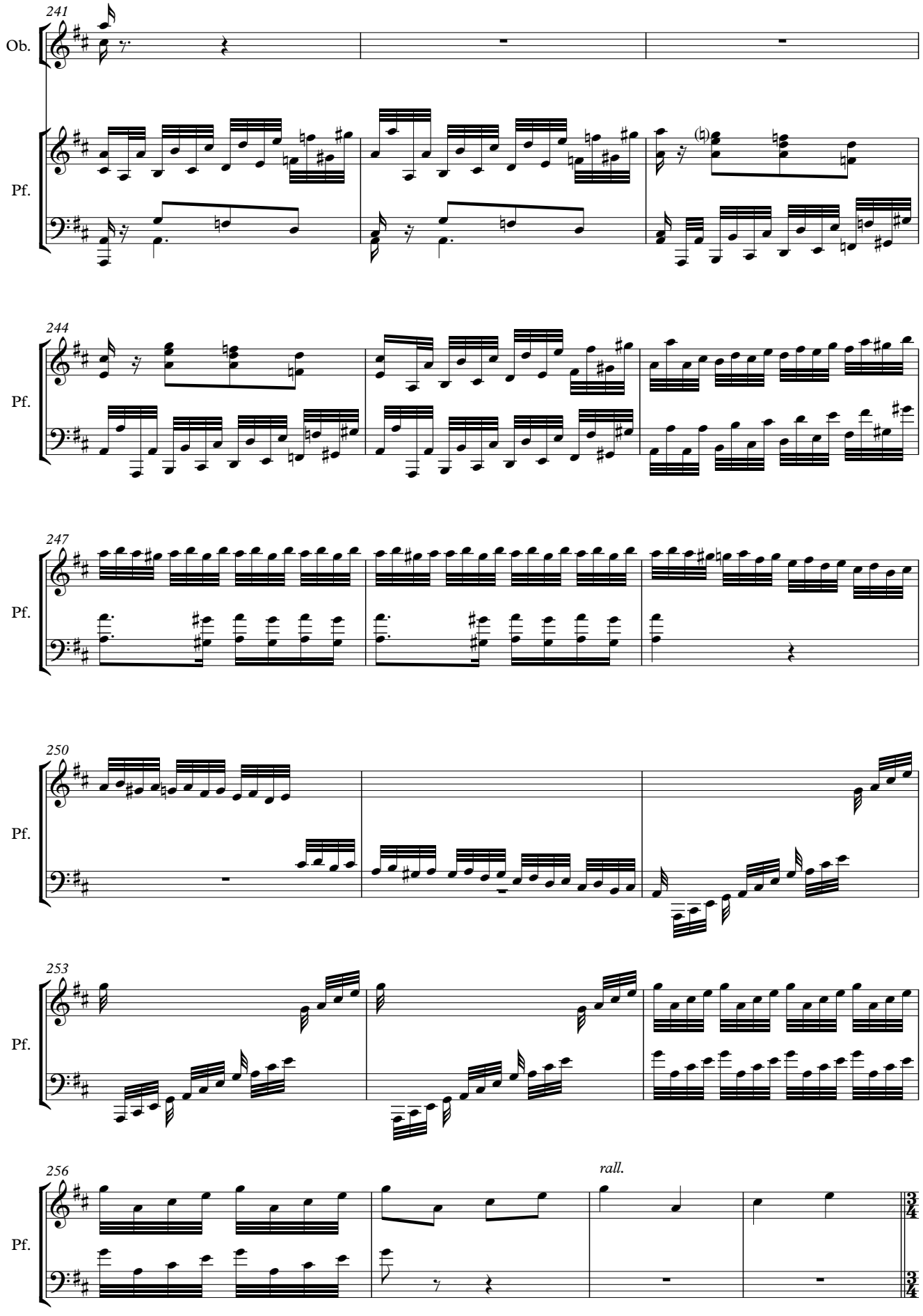

220
Fl.
Ob.
Solo ob. I
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.

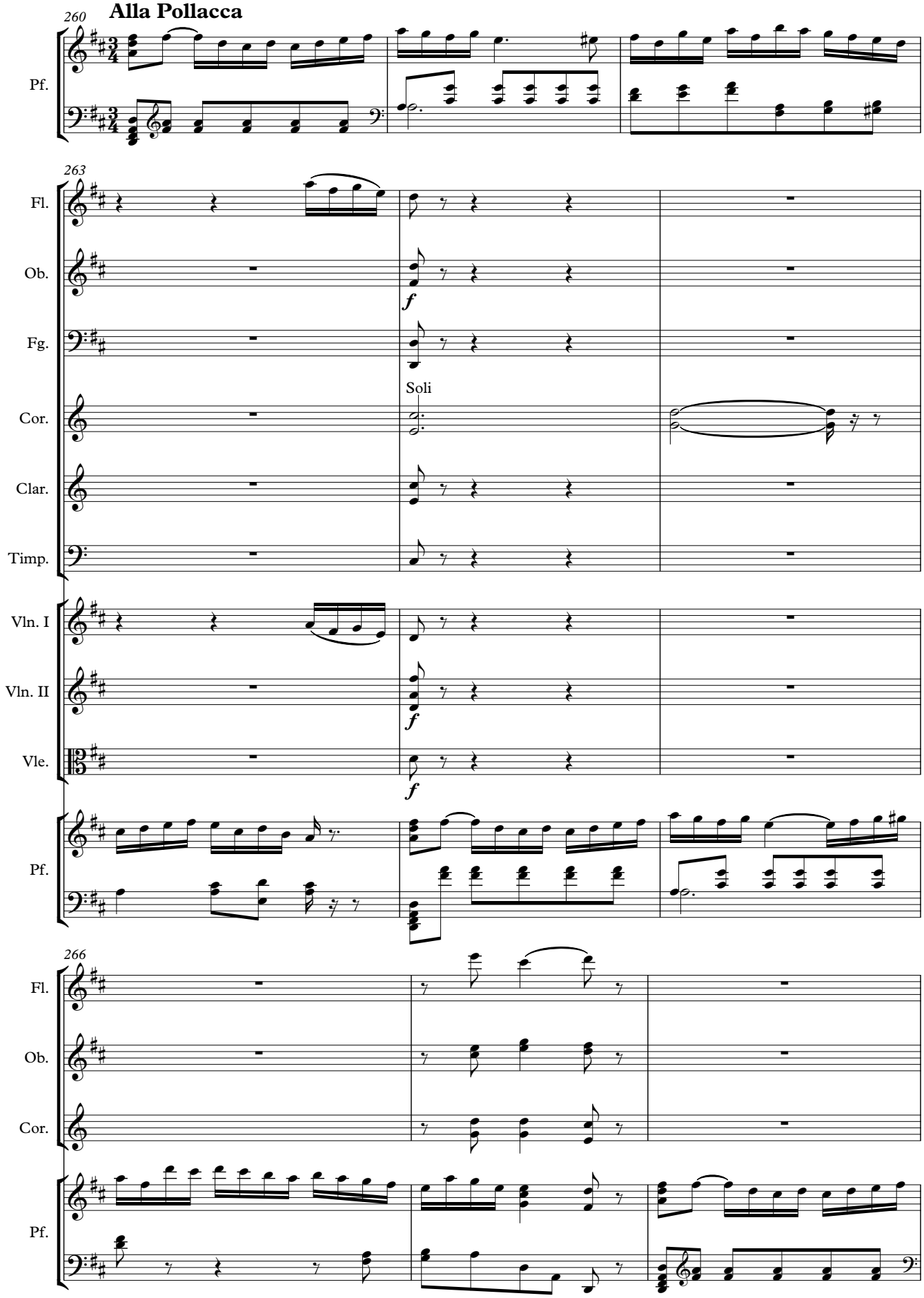

224
Ob.
Fg.
Cor.
Vln. I
Vln. II
Pf.
Solo fg. I

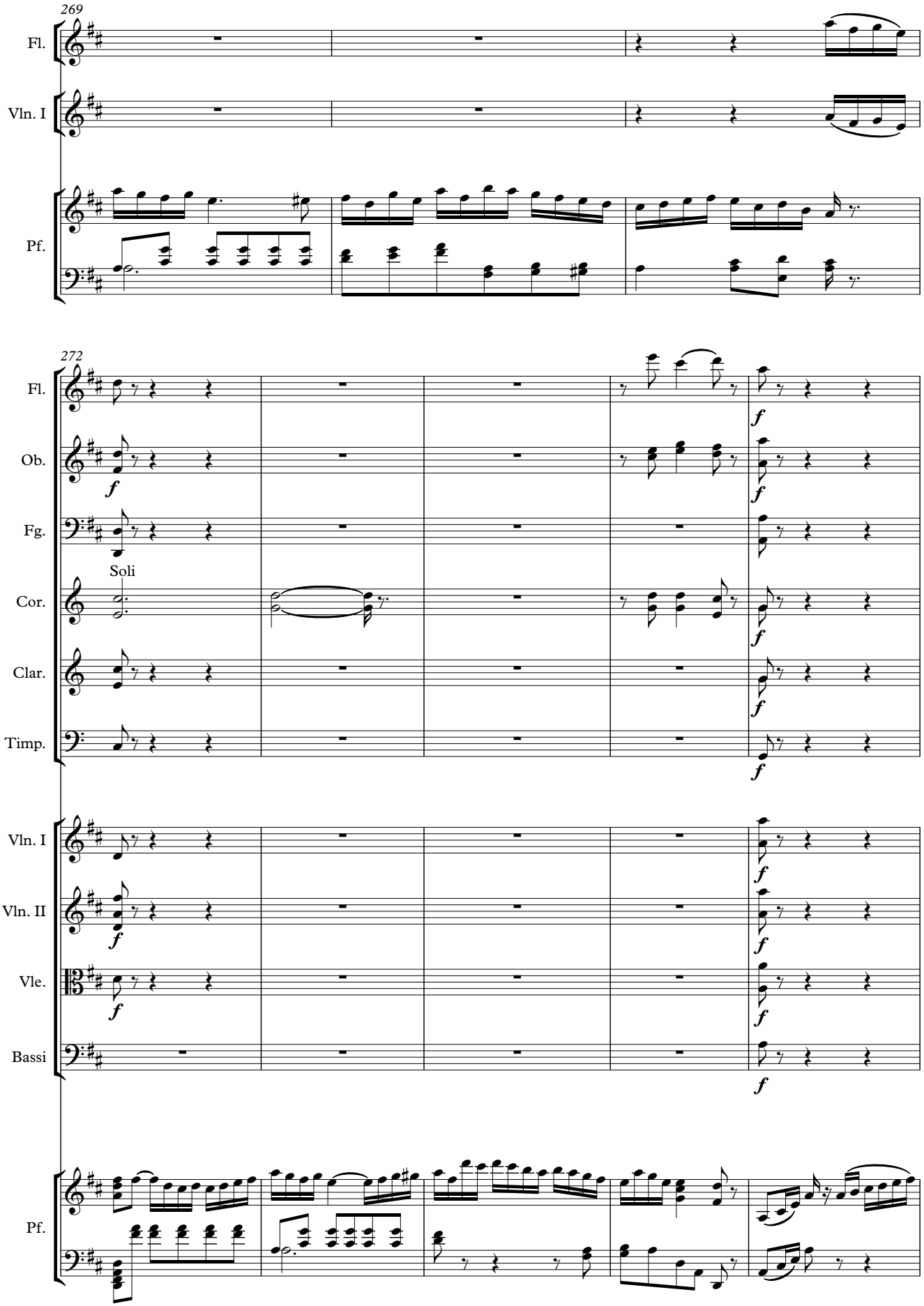

227
Fl.
Ob.
Fg.
Cor.
Bassi
Pf.

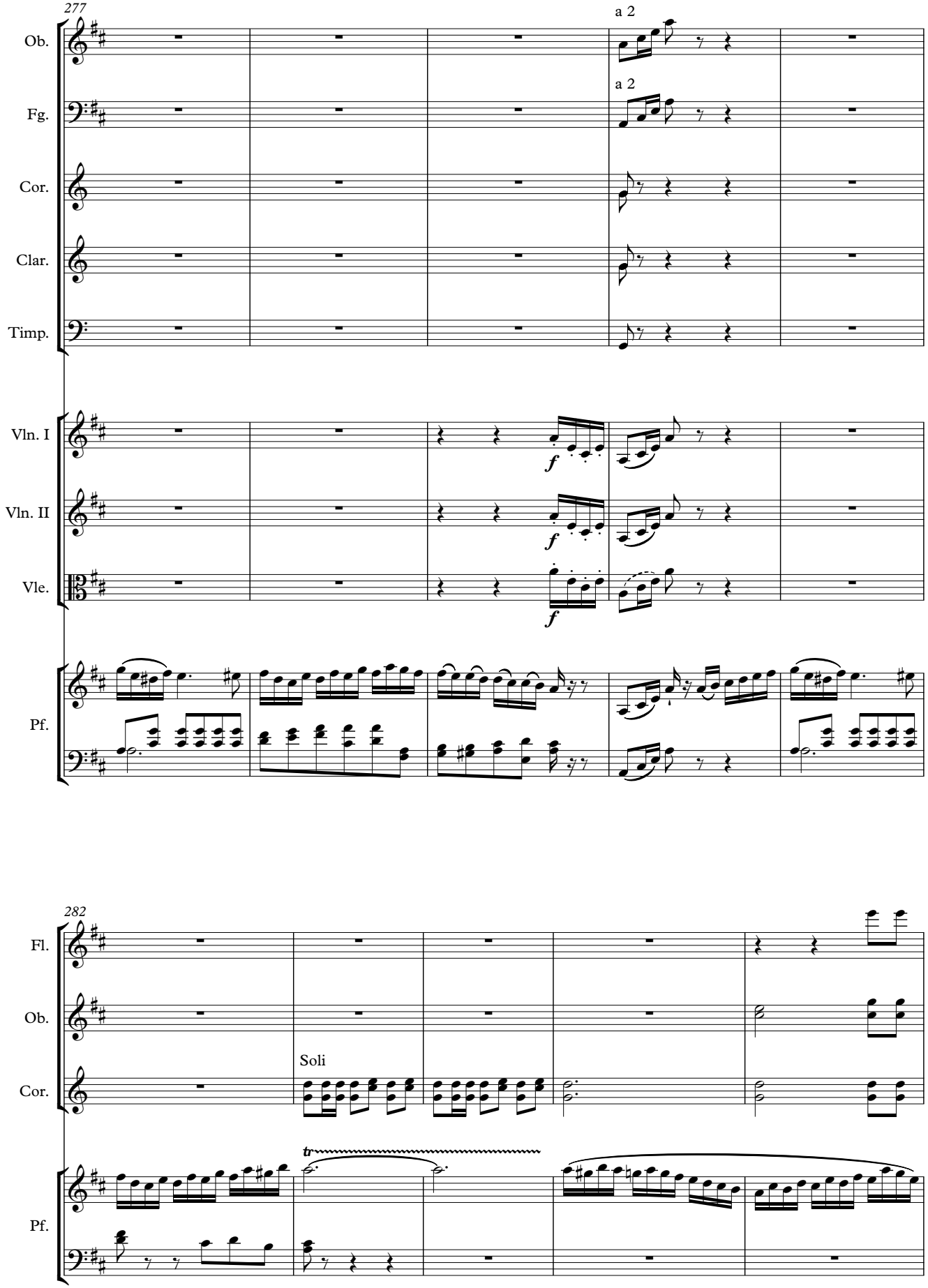

230
Fl.
Ob.
a 2
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.

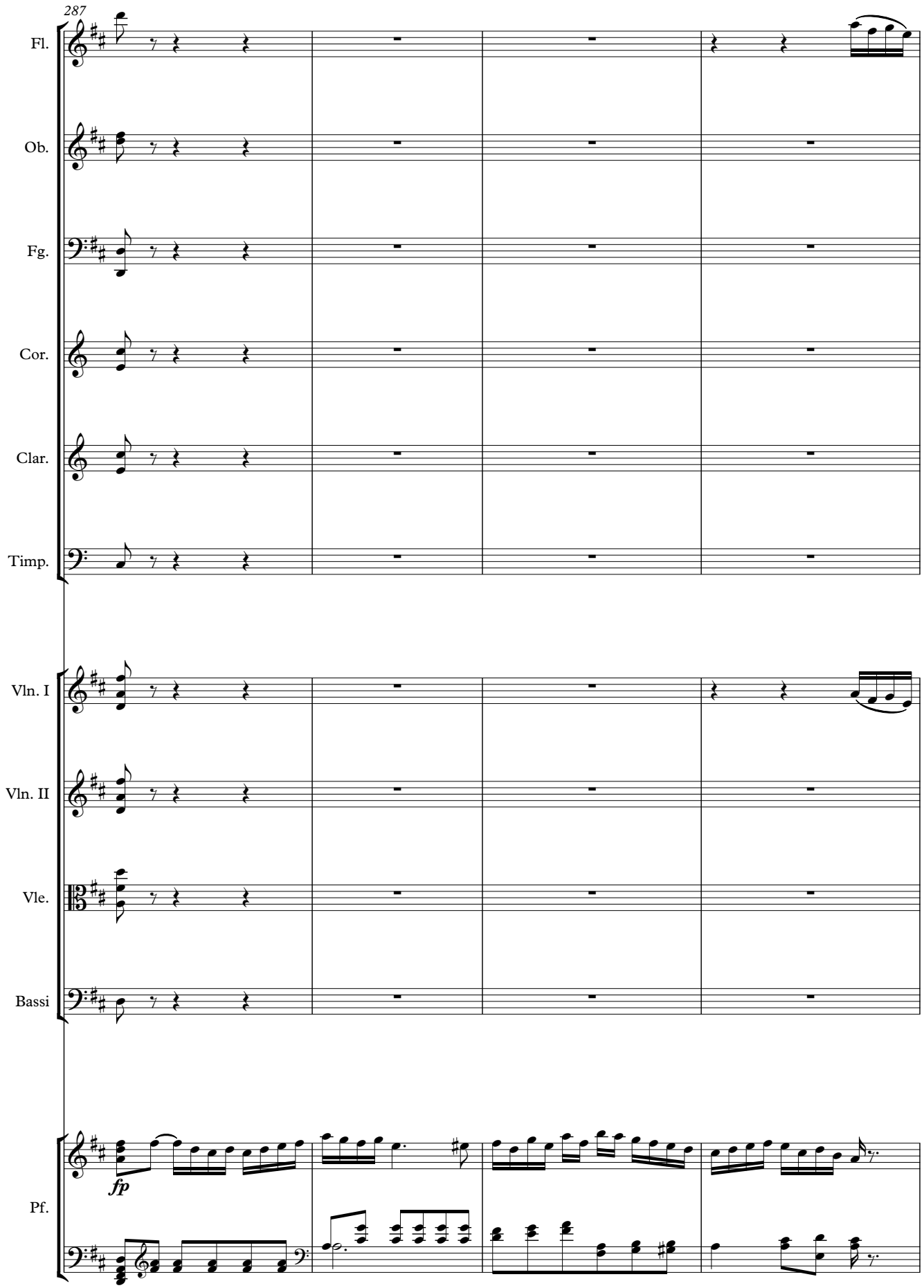

235
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vle.
Bassi
Pf.
239
Ob.
Fg.
Vle.
Bassi
Pf.

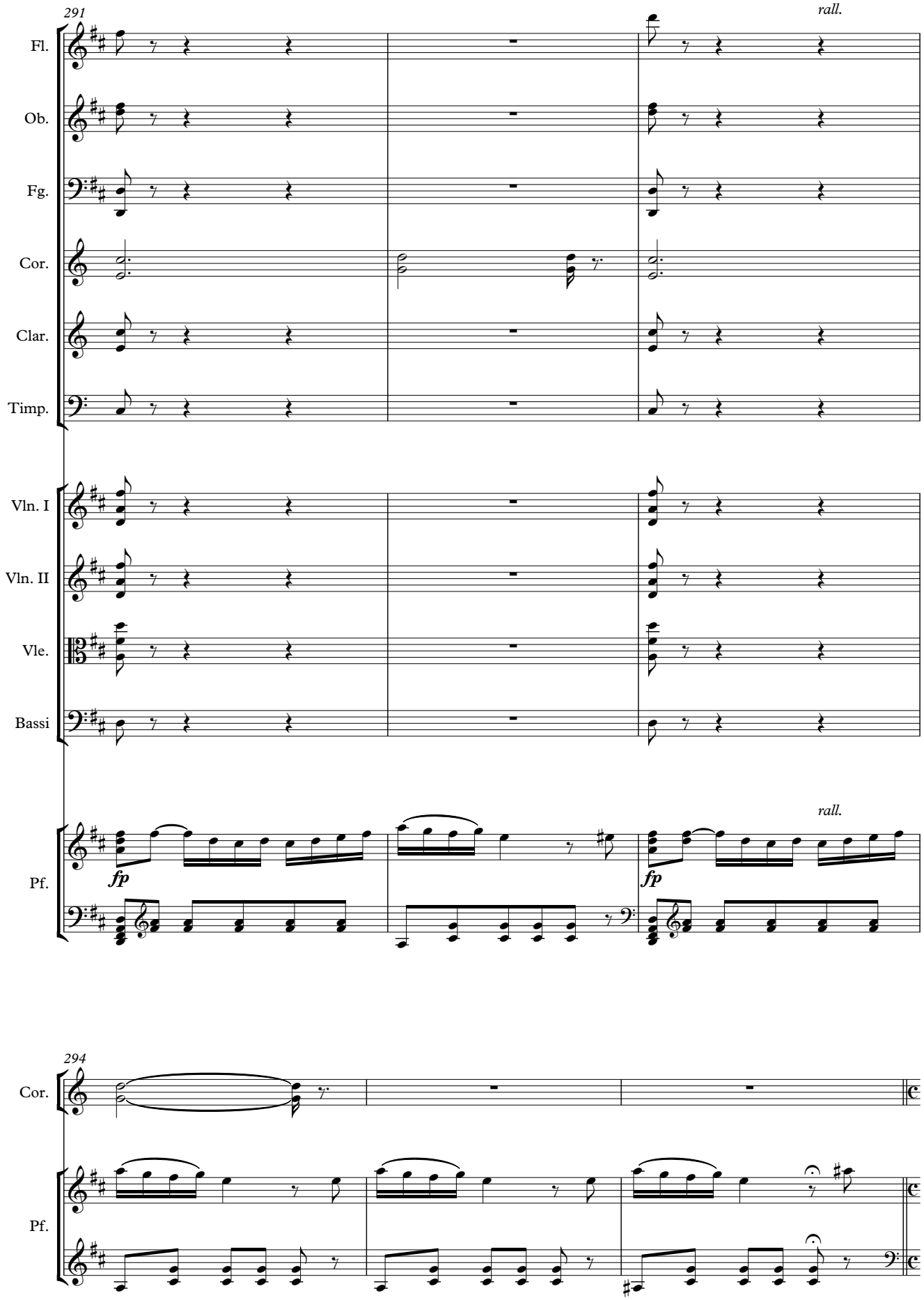

241
Ob.
Pf.
244
Pf.
247
Pf.
250
Pf.
253
Pf.
256
rall.
Pf.

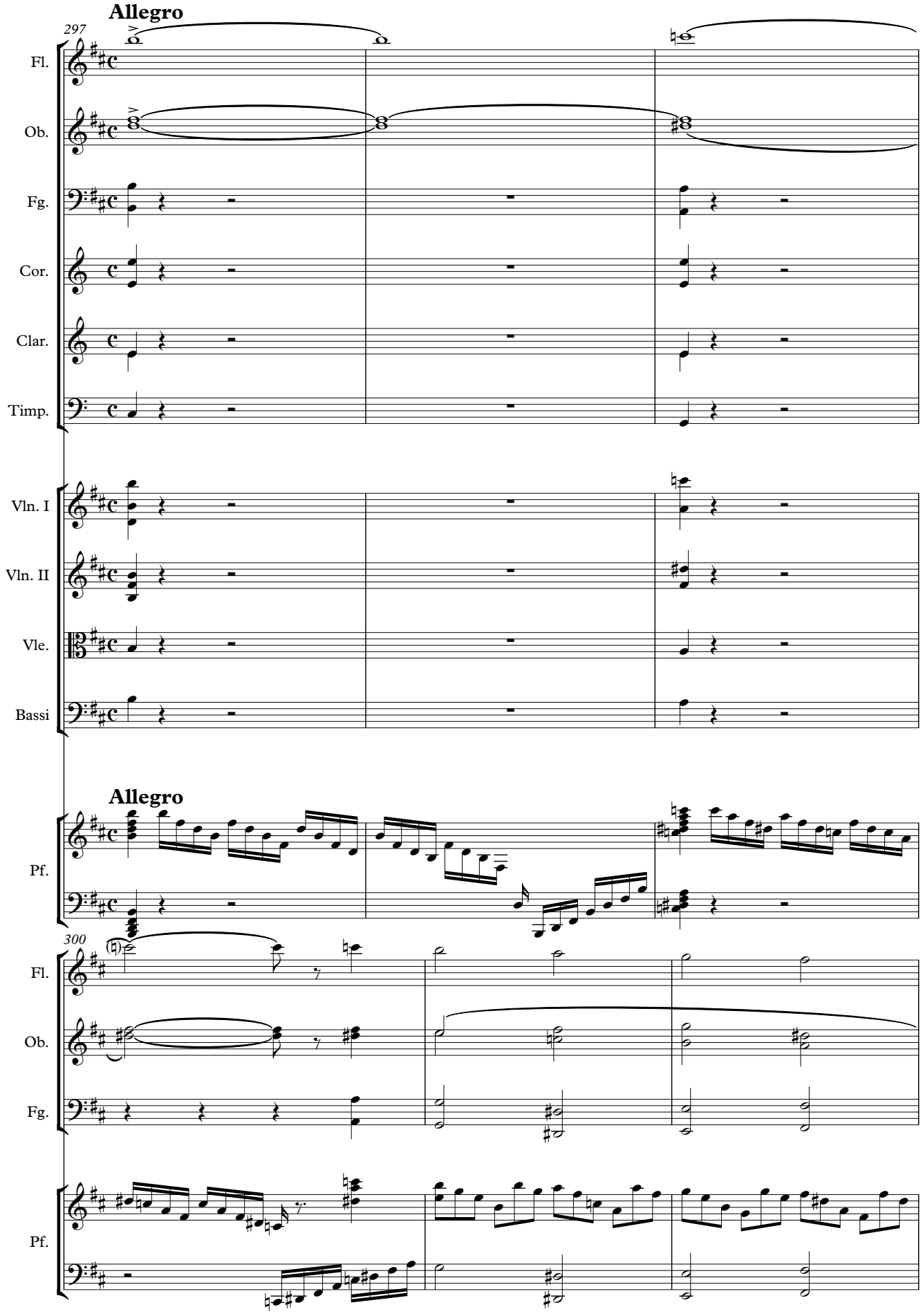

Alla Pollacca
260
Pf.
263
Fl.
Ob.
Fg.
Soli
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Pf.
266
Fl.
Ob.
Cor.
Pf.

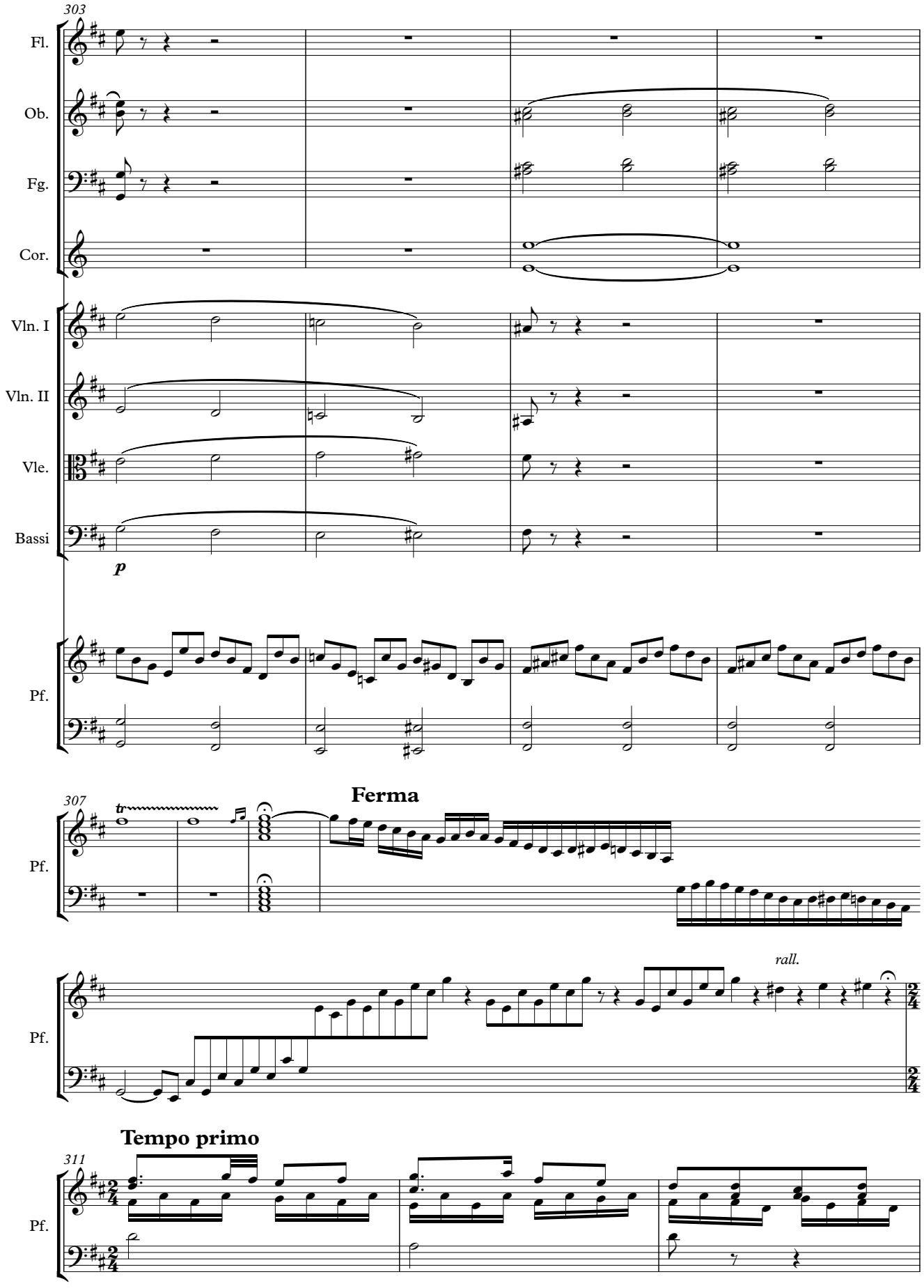

269
Fl.
Vln. I
Pf.
272
Fl.
Ob.
Fg.
Soli
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.

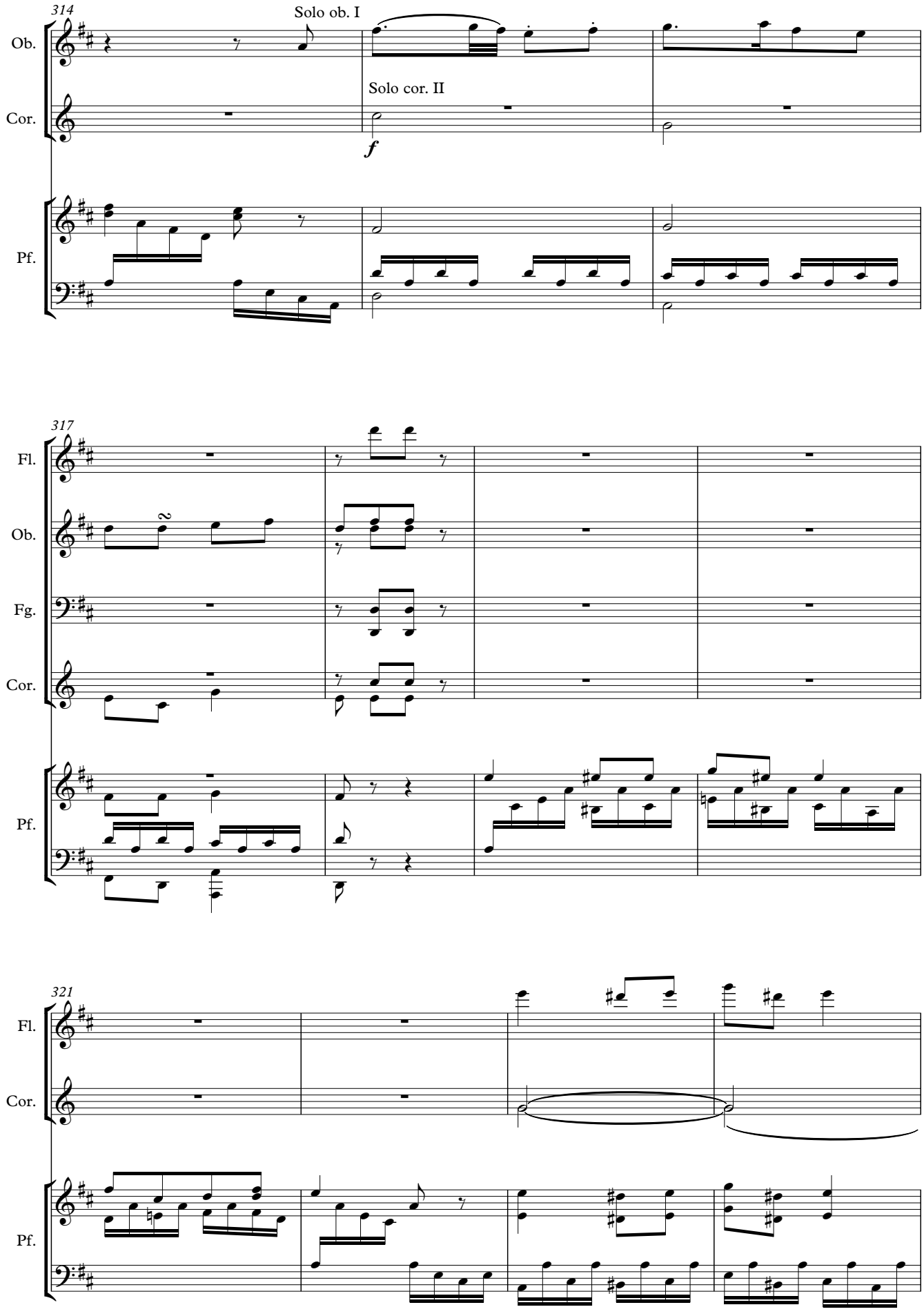

277
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Pf.
a 2
a 2
f
f
f
282
Fl.
Ob.
Cor.
Pf.
Soli
tr

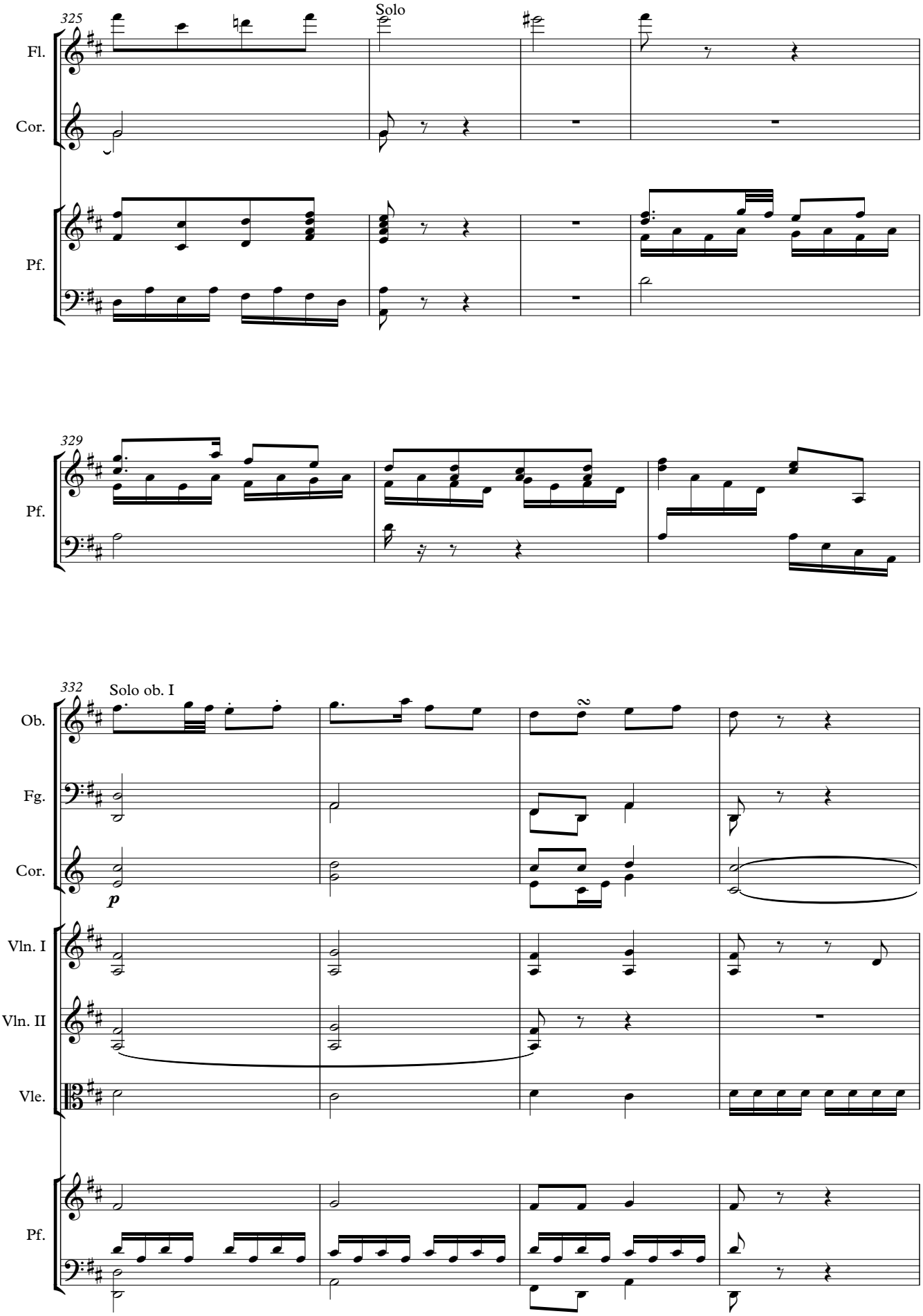

287
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
fp

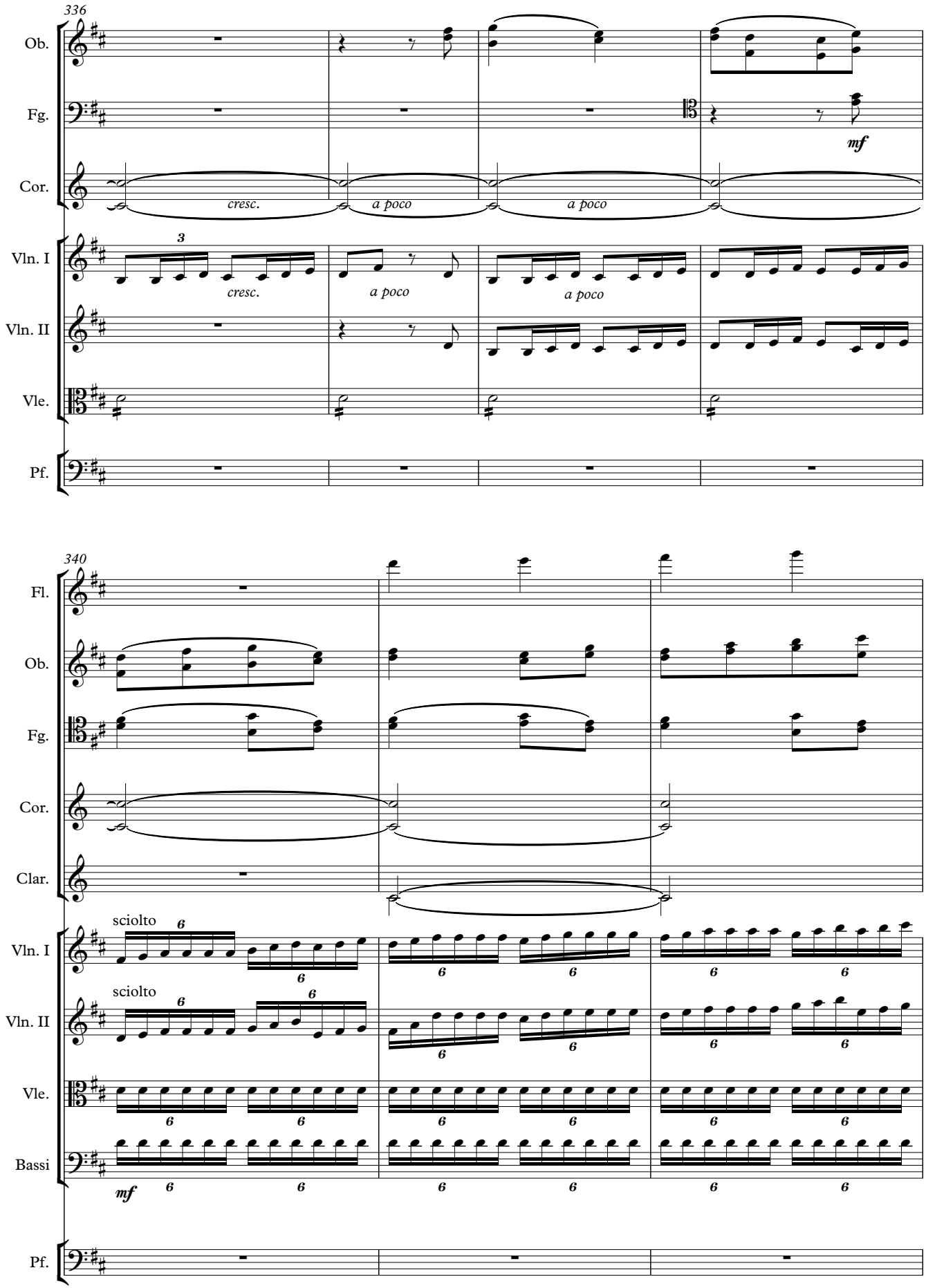

291
rall.
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
fp
fp
rall.
294
Cor.
Pf.

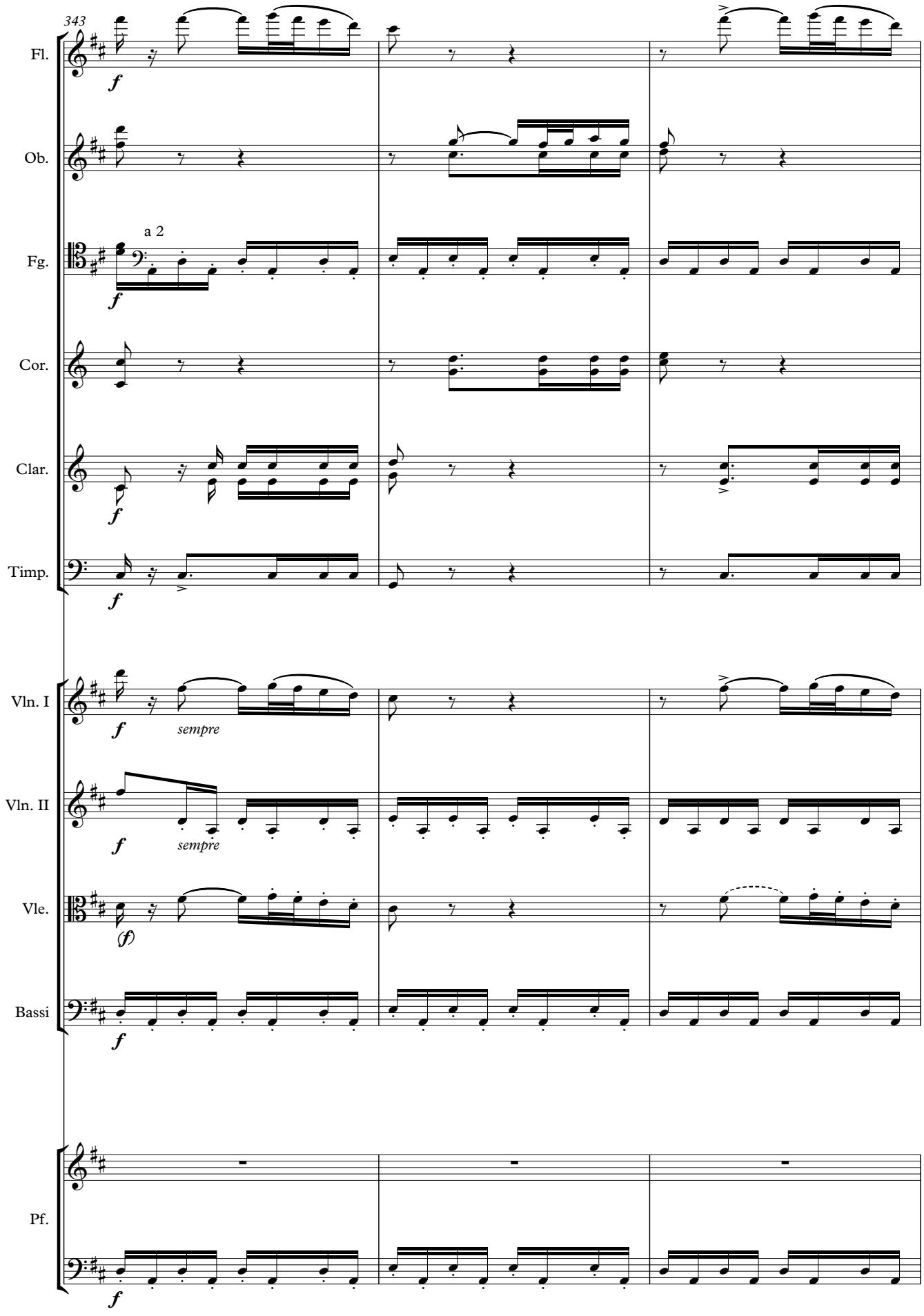

Allegro
297
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Allegro
Pf.
300
Fl.
Ob.
Fg.
Pf.

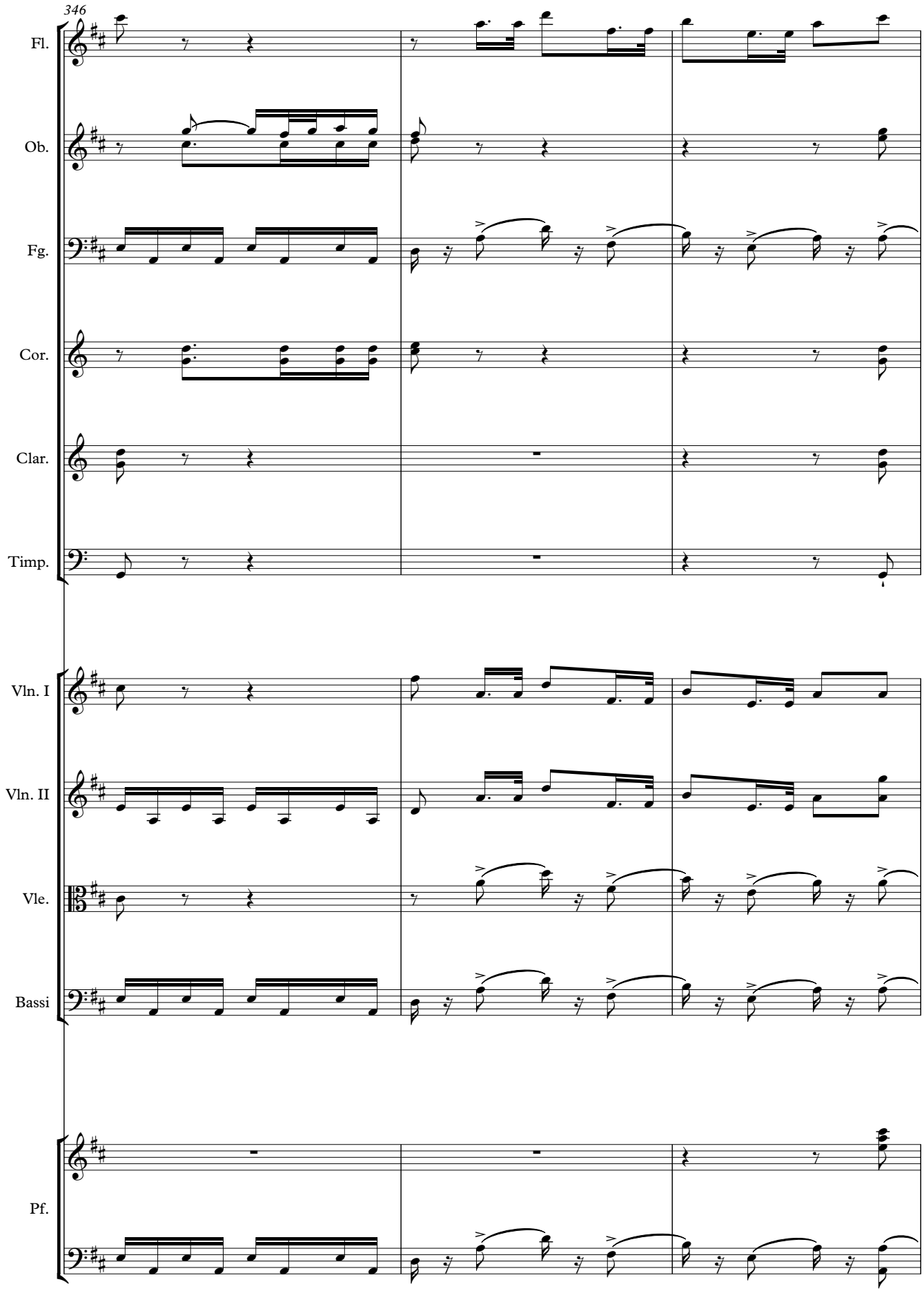

303
Fl.
Ob.
Fg.
Cor.
Vln. I
Vln. II
Vle.
Bassi
p
Pf.
307
Ferma
Pf.
rall.
Pf.
Tempo primo
311
Pf.

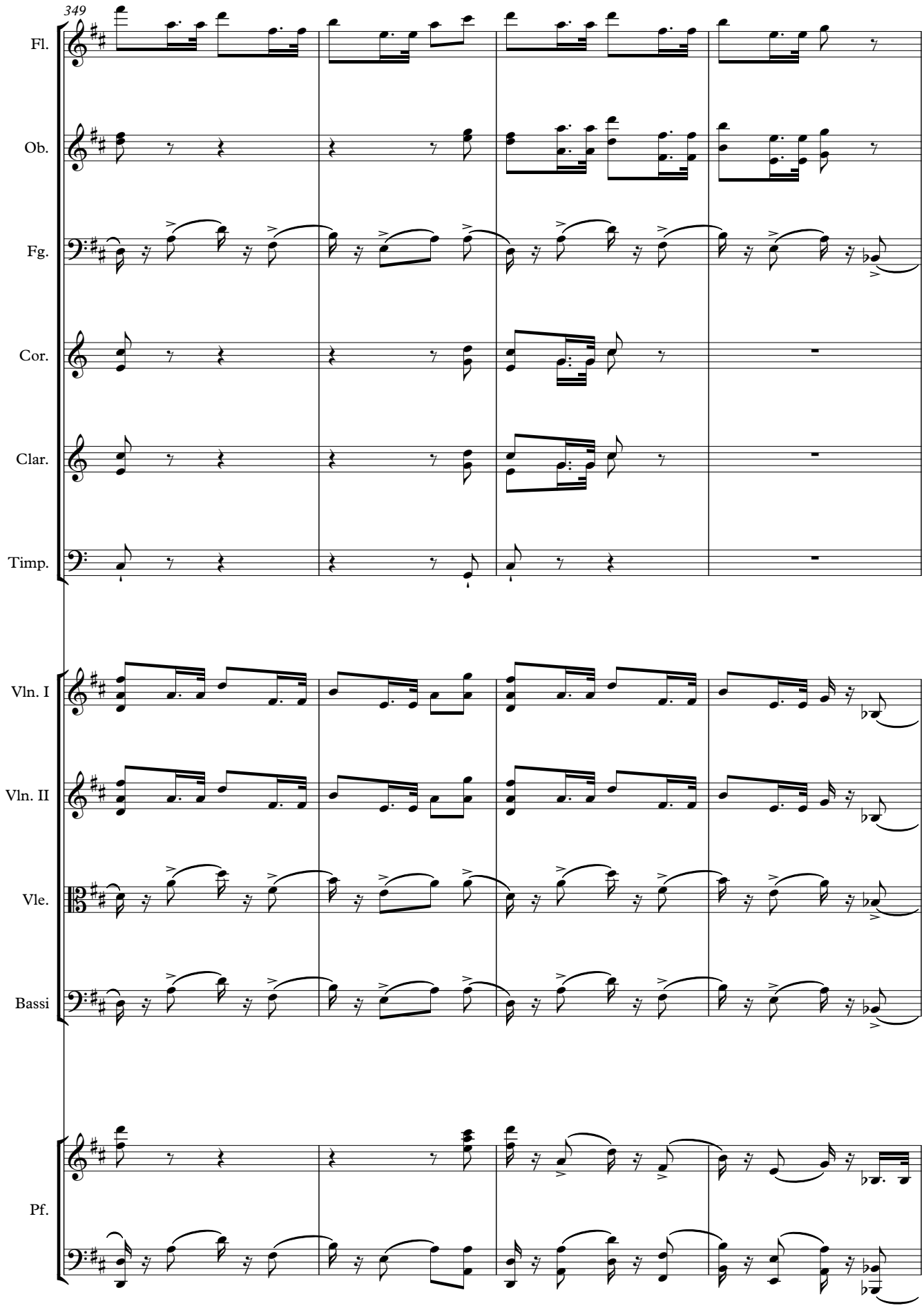

314
Solo ob. I
Ob.
Solo cor. II
Cor.
f
Pf.
317
Fl.
Ob.
Fg.
Cor.
Pf.
321
Fl.
Cor.
Pf.

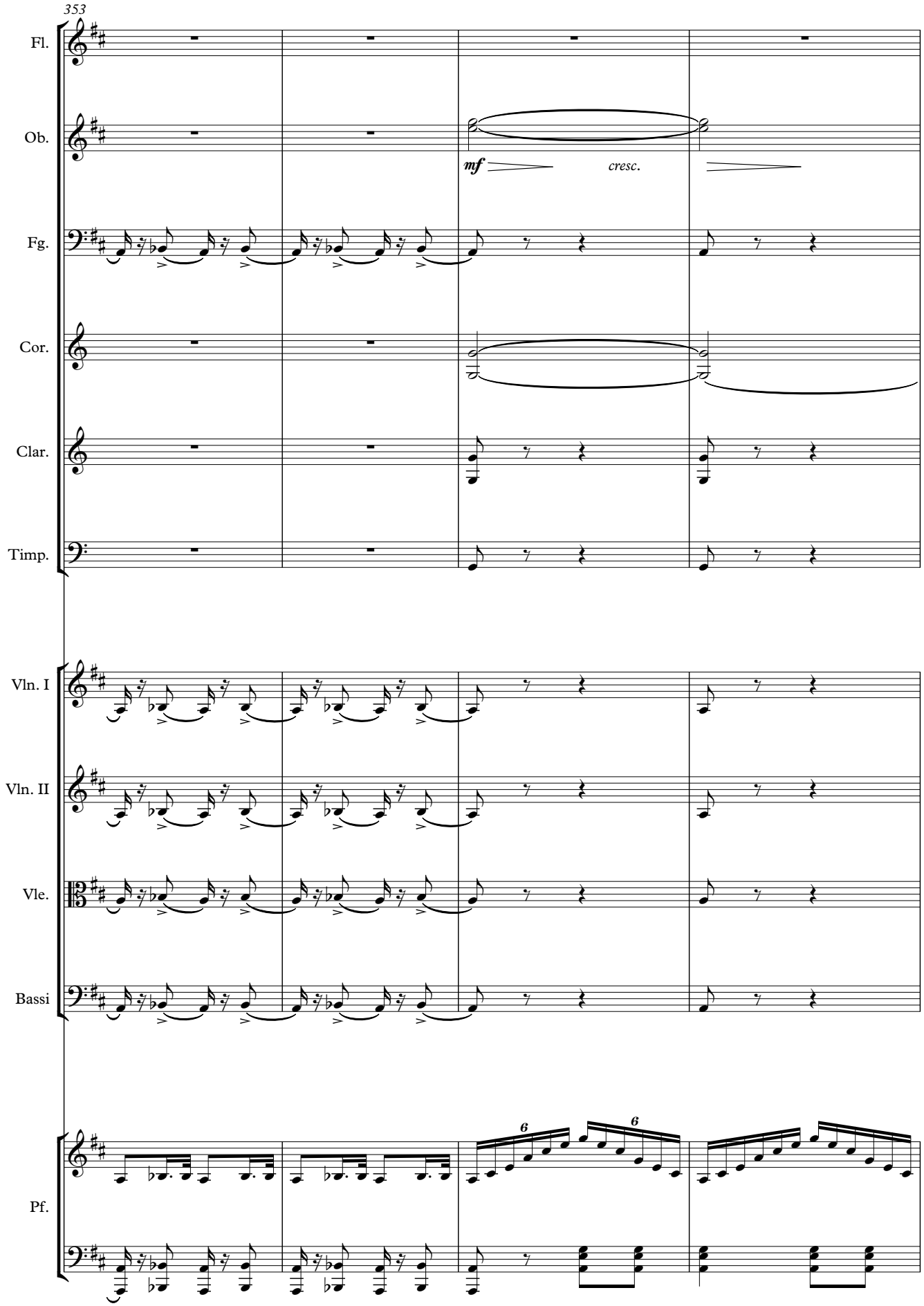

325
Solo
Fl.
Cor.
Pf.
329
Pf.
332
Solo ob. I
Ob.
Fg.
Cor.
p
Vln. I
Vln. II
Vle.
Pf.

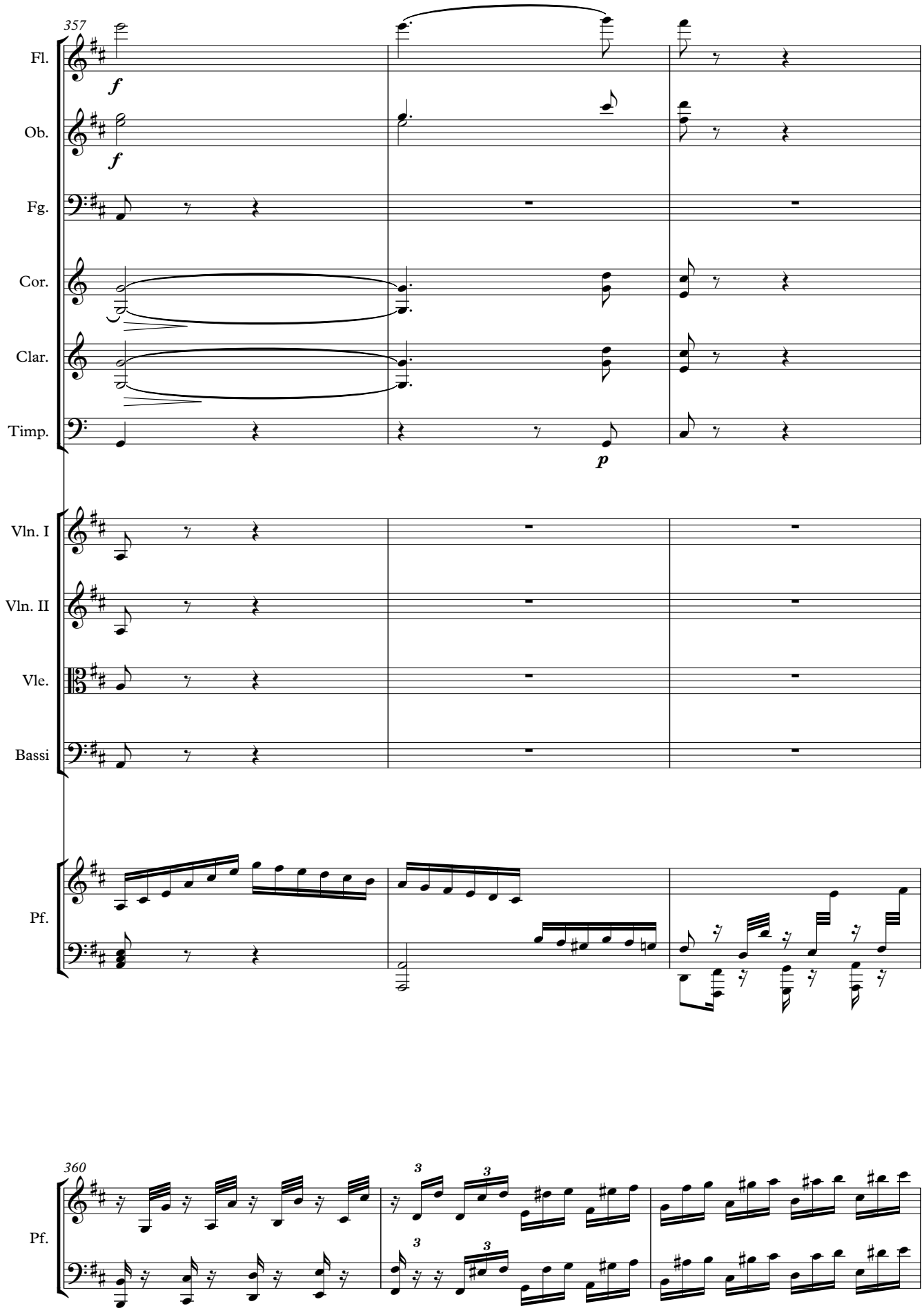

336
Ob.
Fg.
Cor.
Vln. I
Vln. II
Vle.
Pf.
mf
cresc.
a poco
a poco
cresc.
a poco
a poco
3
340
Fl.
Ob.
Fg.
Cor.
Clar.
Vln. I
Vln. II
Vle.
Bassi
Pf.
sciolto
sciolto
mf

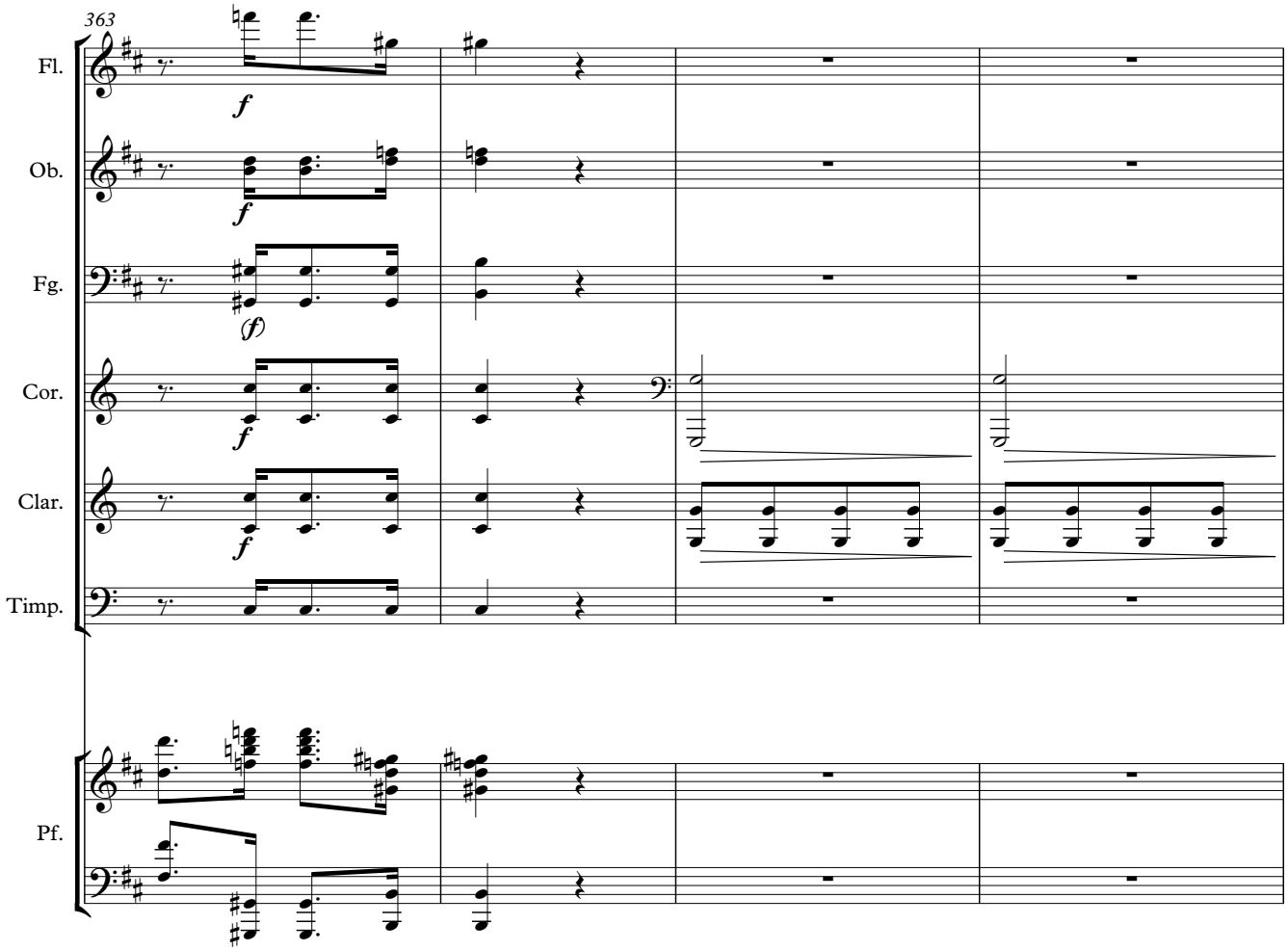

343
Fl.
Ob.
Fg.
a 2
Cor.
Clar.
Timp.
Vln. I
sempre
Vln. II
sempre
Vle.
Bassi
Pf.

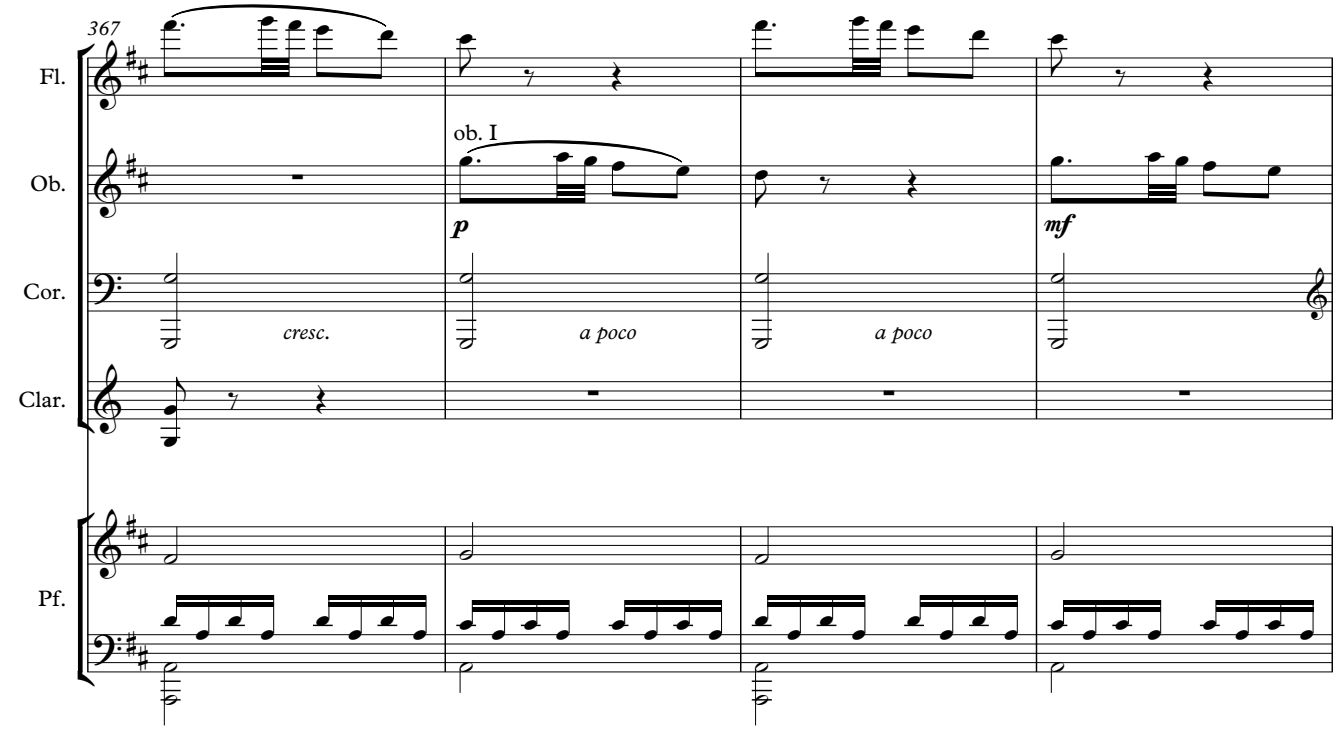

346
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.

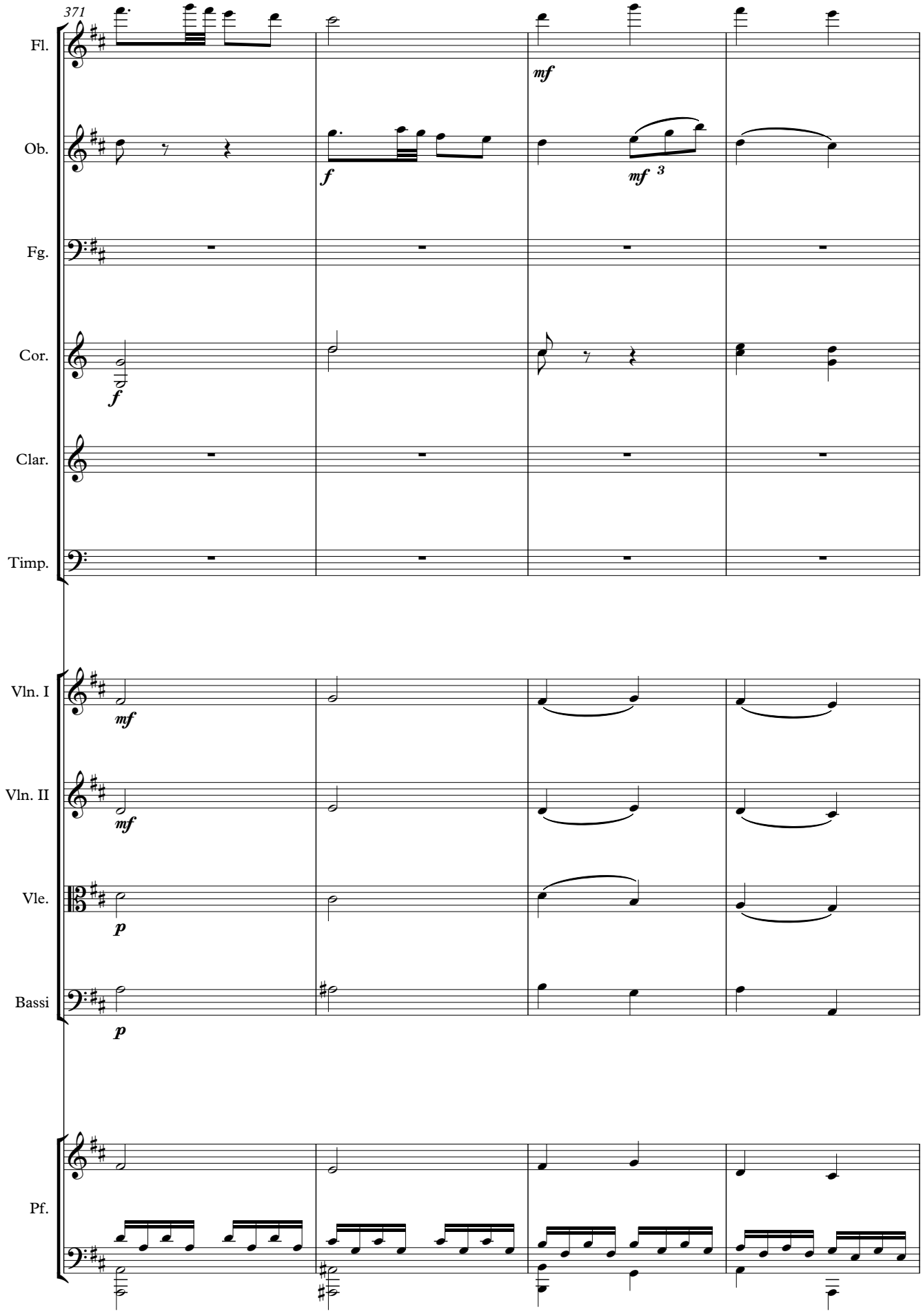

349
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.

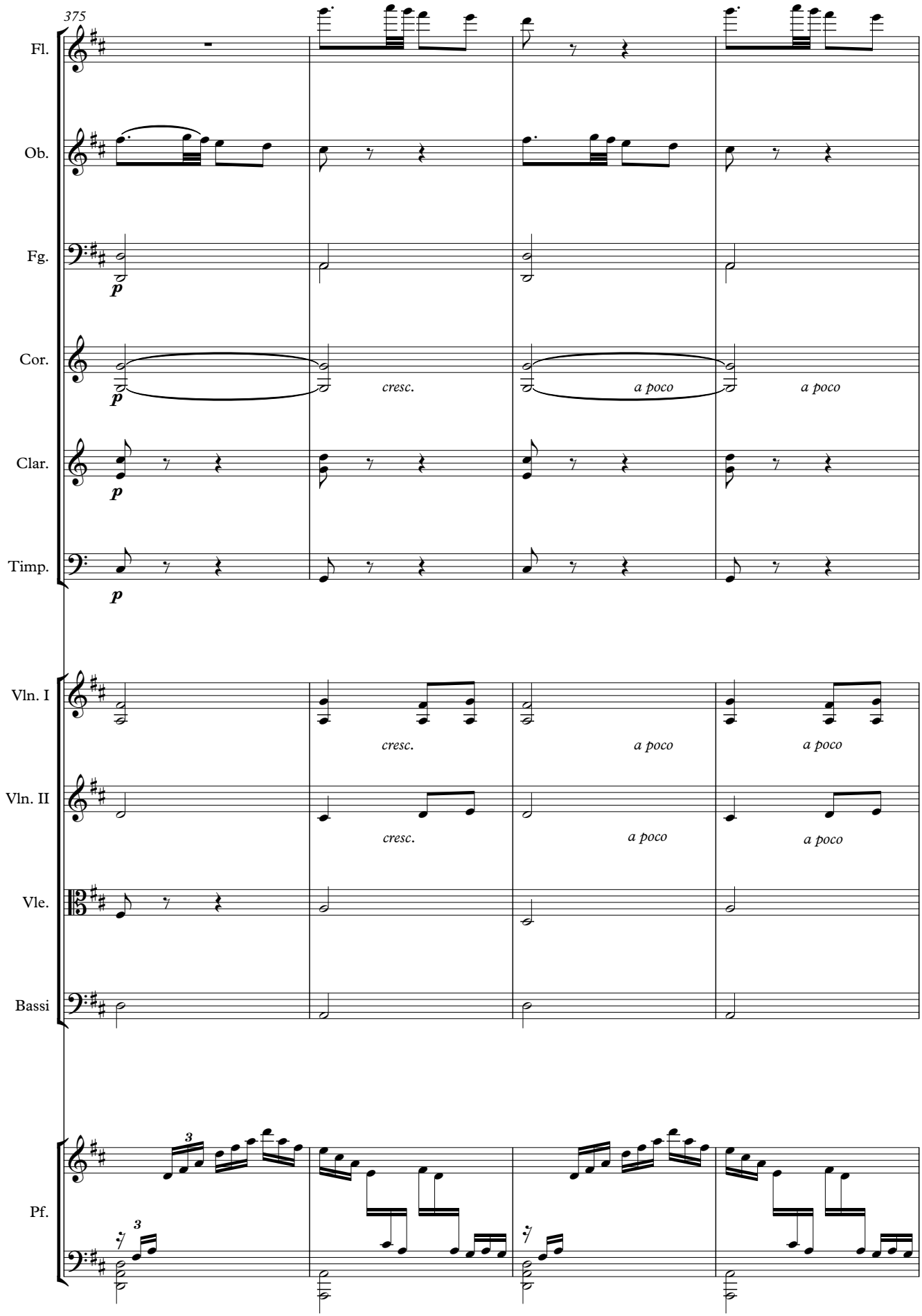

353
Fl.
Ob.
mf
cresc.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
6
6

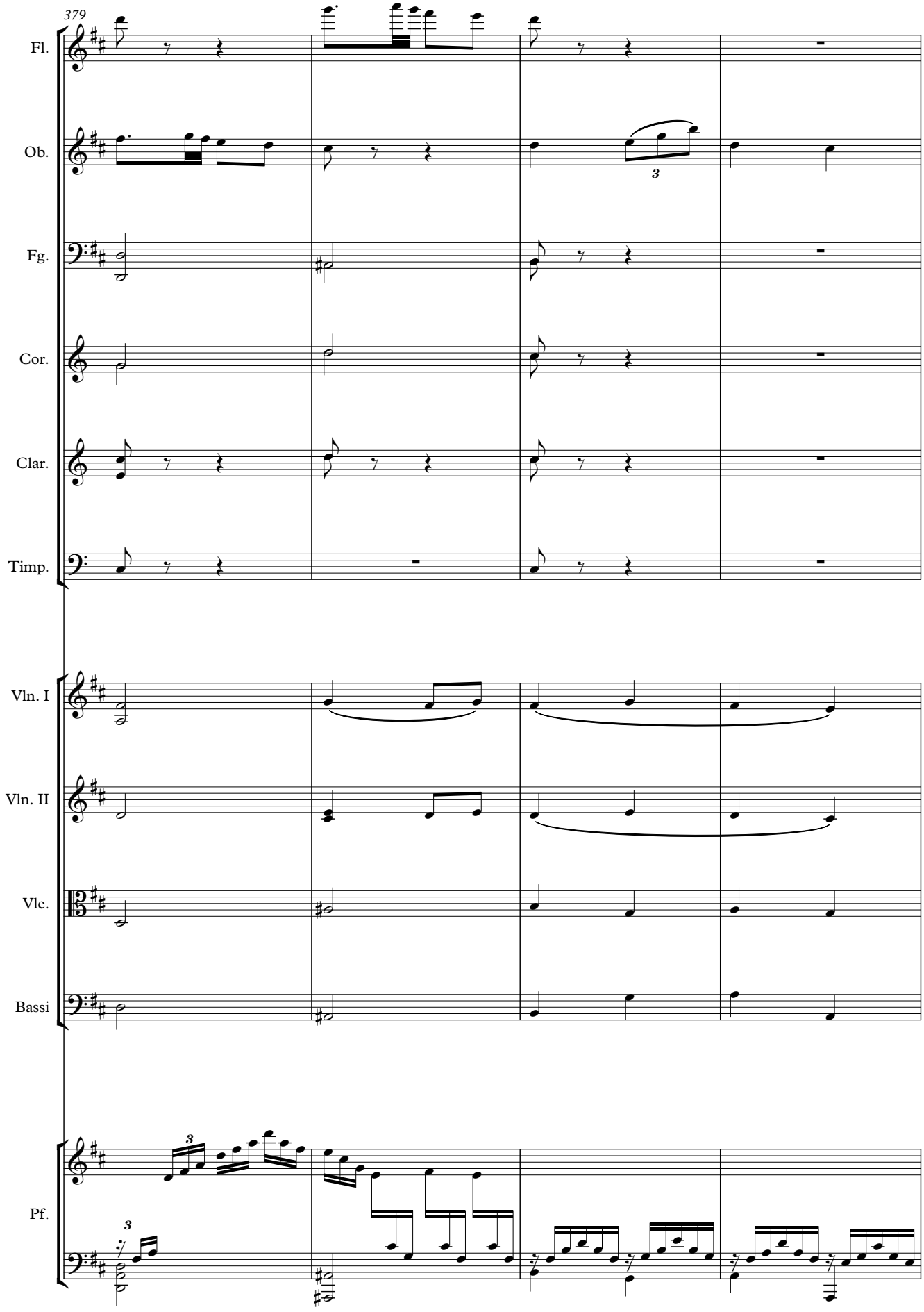

357
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
f
f
p
360
Pf.
3
3
3
3

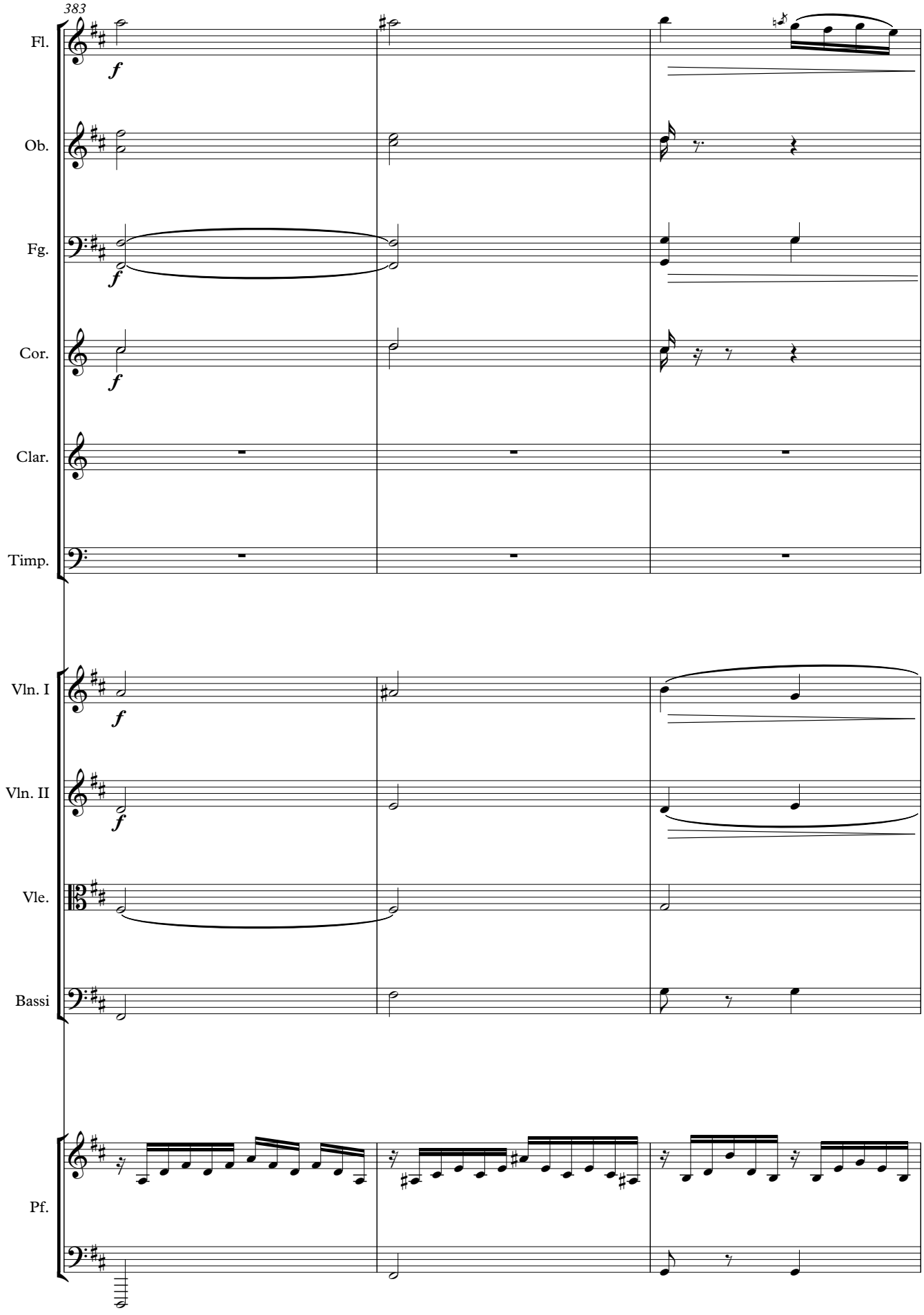

363
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Pf.
f
f
(f)
f
f

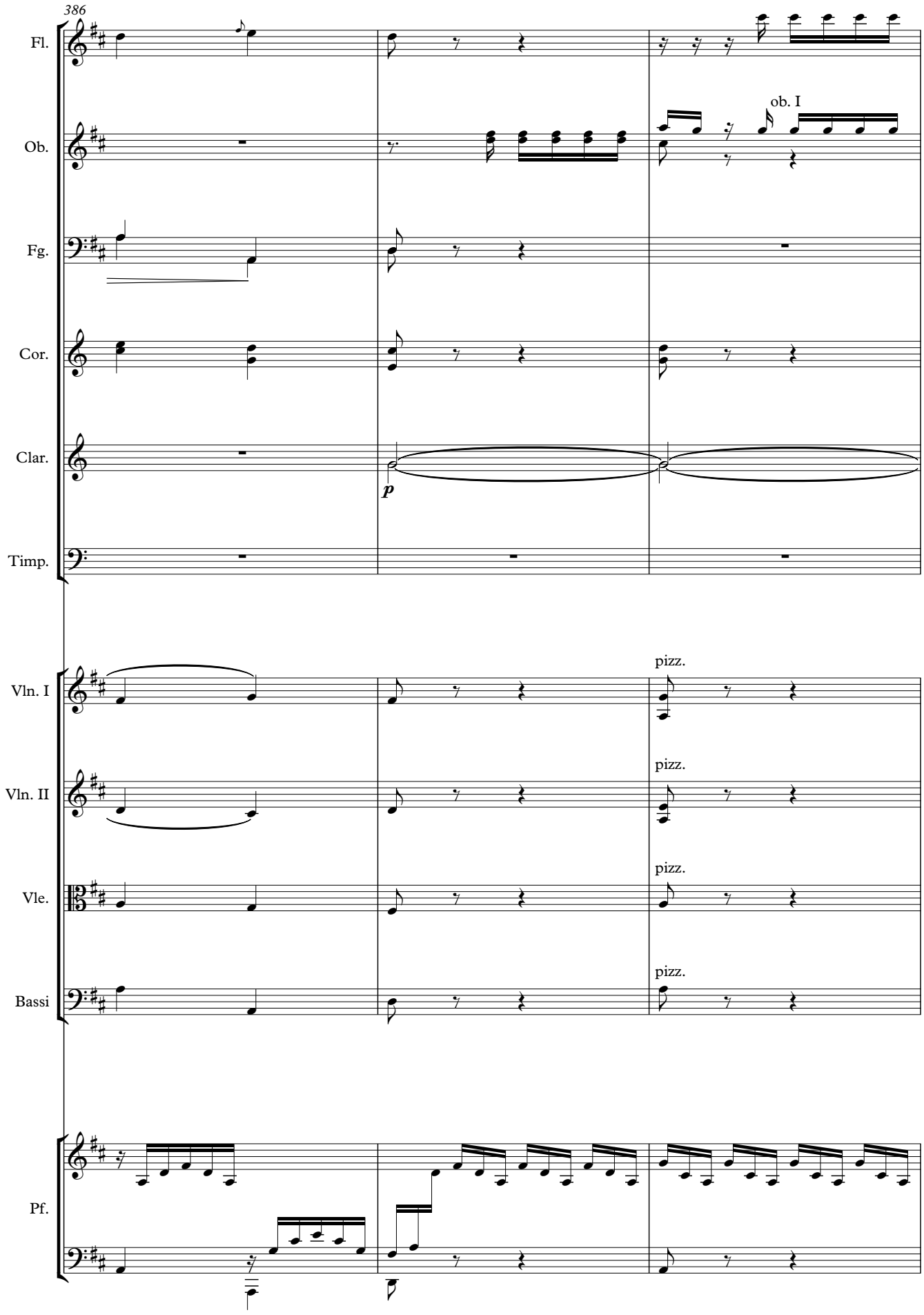

367
Fl.
Ob.
Cor.
Clar.
Pf.
ob. I
p
mf
cresc.
a poco
a poco

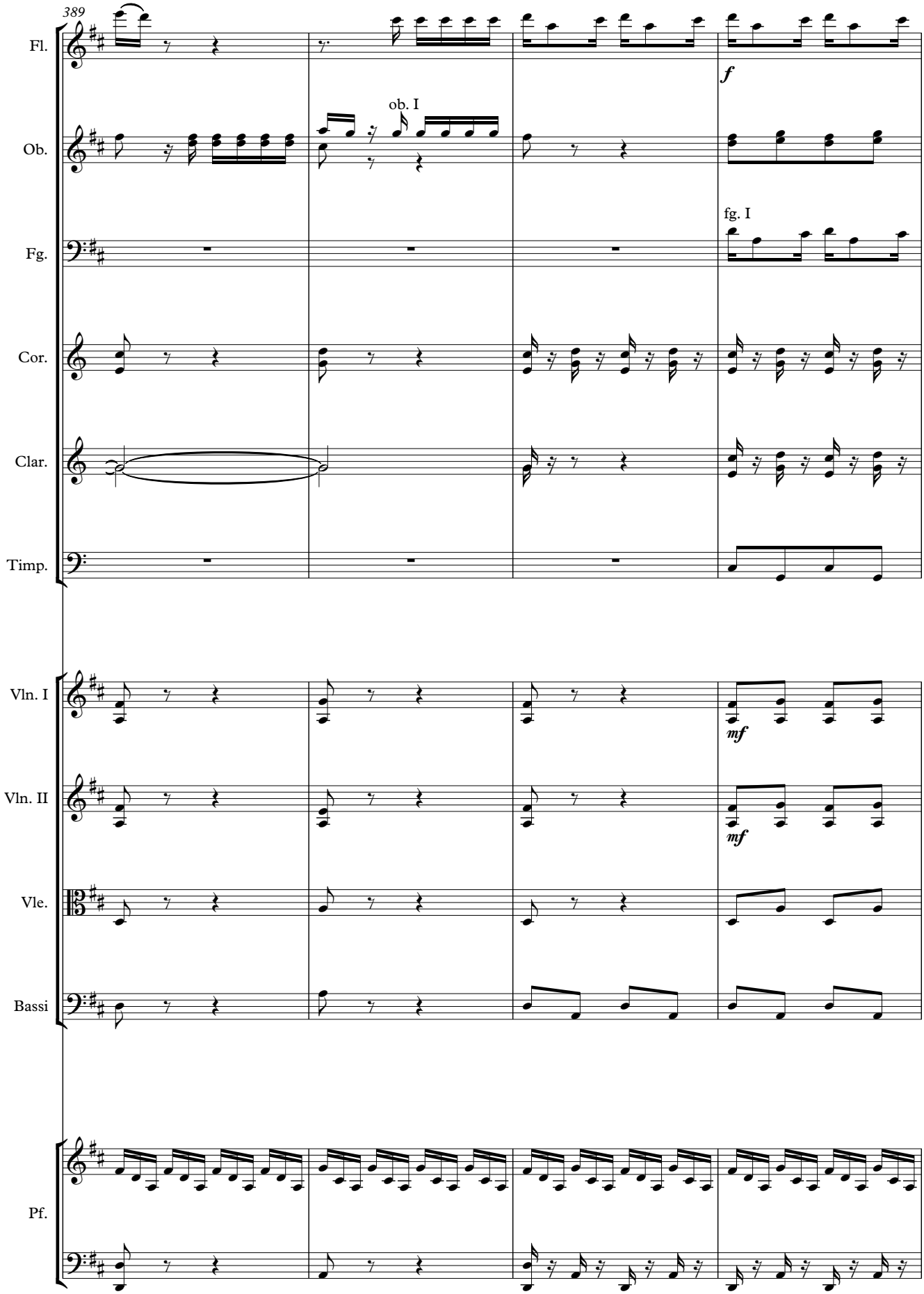

371
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
mf
f
mf
3
f
mf
mf
p
p

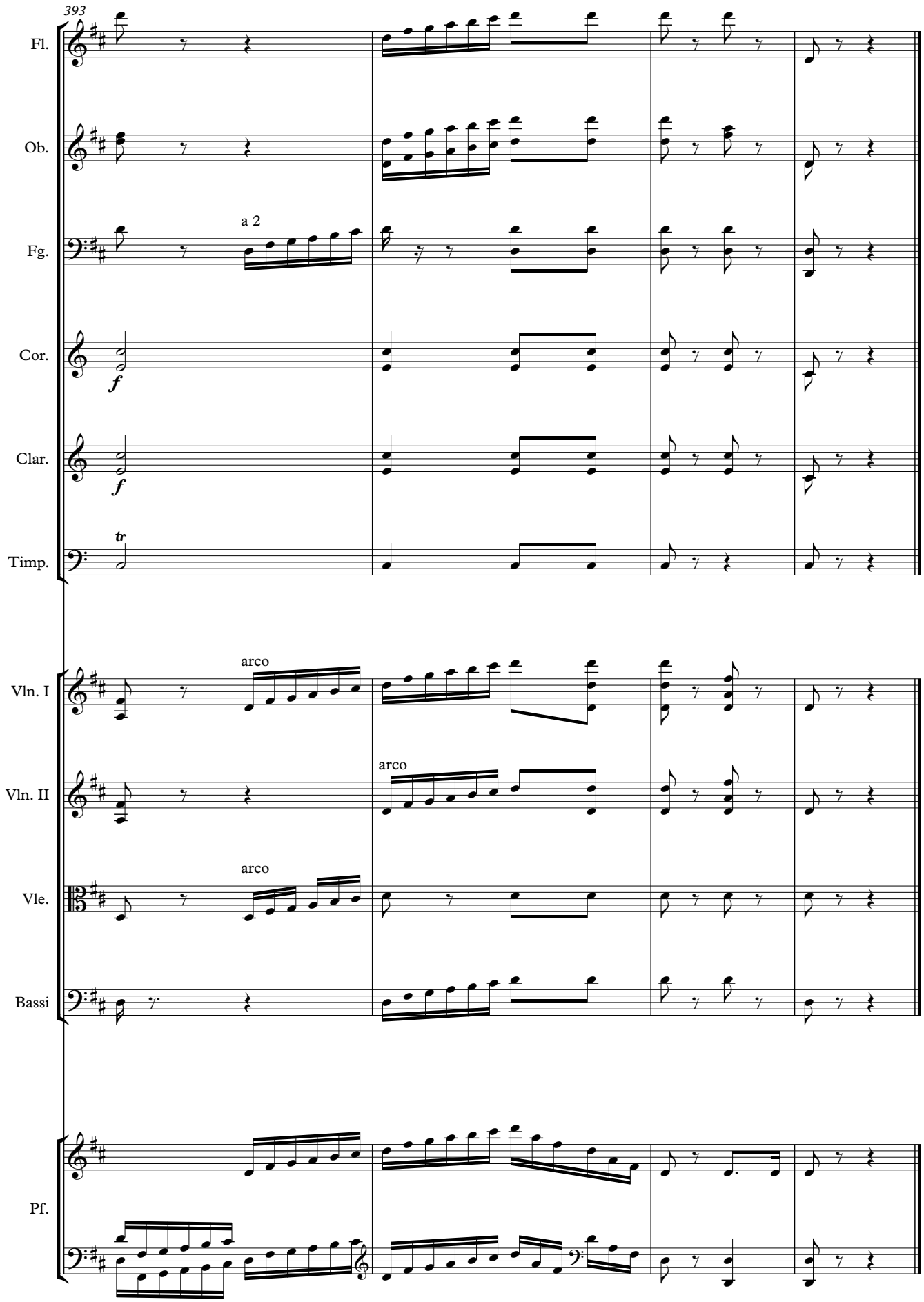

375
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
p
cresc.
a poco
a poco
cresc.
a poco
a poco
cresc.
a poco
a poco
3
3


379
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.


383
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
f


386
Fl.
Ob.
ob. I
Fg.
Cor.
Clar.
p
Timp.
Vln. I
pizz.
Vln. II
pizz.
Vle.
pizz.
Bassi
pizz.
Pf.


389
Fl.
Ob.
Fg.
Cor.
Clar.
Timp.
Vln. I
Vln. II
Vle.
Bassi
Pf.
ob. I
fg. I
f
mf
mf


393
Fl.
Ob.
Fg.
a 2
Cor.
f
Clar.
f
Timp.
tr
Vln. I
arco
Vln. II
arco
Vle.
arco
Bassi
Pf.

Kritická zpráva

Prameny

A

Rösler, Joseph: *Concerto pour le Piano Forte, accompagné de 2 Violons, Alto, Basse, Flûte, 2 Hauptbois, 2 Cors, 2 Bassons, Trompettes et Timbales composé par J Roessler ouvre 15.* Offenbach: J. André, 1809, PN 2834. Konvolut 15 tištěných hlasů.. Archiv der Gesellschaft der Musikfreunde in Wien, sign. VII 12990.

B

Ludwig van Beethoven, *Klavierkonzert D-Dur. (Erster Satz).*Leipzig: Breitkopf & Härtel (Partitur-Bibliothek 418), [cca 1890].[1]

Ediční poznámky

Partitura

Při tvorbě partitury bylo přihlédnuto k autografu partitury Röslerova druhého klavírního koncertu (*Concerto in Eb per il Piano Forte*. Autograf partitury v archivu Knihovny Pražské konzervatoře, sign. 8040). Ze zápisu basového partu a partu klavíru *Klavírního koncertu Es dur* vyplývá, že klavír hrál v orchestrálních částech generálbas. Umístění těchto dvou partů ve spodní části partitury[2] bylo proto zachováno i v této edici.

Artikulace a dynamika

Artikulace a frázování naznačené v tisku dobových partů ponechává prostor k různorodosti a hravosti, kterou tato hudba vyžaduje. Tento prostor byl ponechán interpretům i v této edici. Artikulace byla doplněna příležitostně ve zřejmých paralelních místech a vždy je vyznačena odlišně od původního frázování (hranaté závorky, přerušovaná linka). Ligatury byly na několika místech doplněny pouze ve smyčcových nástrojích a jsou taktéž odlišeny přerušovaným obloučkem.

Ve stejném duchu byla doplněny i některé dynamické instrukce (kulaté závorky, přerušovaná linka).

Critical Report

Sources

A

Rösler, Joseph: *Concerto pour le Piano Forte, accompagné de 2 Violons, Alto, Basse, Flûte, 2 Hauptbois, 2 Cors, 2 Bassons, Trompettes et Timbales composé par J Roessler ouvre 15.* Offenbach: J. André, 1809, PN 2834. 15 printed parts. Archiv der Gesellschaft der Musikfreunde in Wien, sign. VII 12990.

B

Ludwig van Beethoven, *Klavierkonzert D-Dur. (Erster Satz).* Leipzig: Breitkopf & Härtel (Partitur-Bibliothek 418), [ca 1890].[1]

Editorial notes

Score

During the creation of this edition, the layout of Rösler's autograph score of his second piano concerto (*Concerto in Eb per il Piano Forte,* Autograph score in the archive of the Prague Conservatory Library, sign 8040) was taken into account. From the notation of the bass and piano parts in the *Piano Concerto in Eb major*, it can be suggested that the piano played *basso continuo* in the orchestral sections. The placement of these two parts at the bottom of the score[2] has therefore also been preserved in this edition.

Articulation and dynamics

The articulation and phrasing indicated in the printed contemporary parts allows for the freedom and playfulness that this music requires, which has been replicated in this edition. Articulation has been occasionally added in obvious places, but is always marked to differentiate it from the original phrase (square brackets, dashed line). Ligatures have also been added to the strings in several places, and are distinguished by a broken arc.

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1 První věta koncertu, která se v edici Guida Adlera stala součástí Beethovenova souborného vydání, se v mnohém liší od partů vydaných u J. André. Tyto rozdíly podrobně uvádí Max Engel ve svém článku „Der angeblich Beethovensche Klavierkonzertsatz" (viz pozn. 12 v předmluvě). Předlohou této edice byly ve všech případech party vydané u Johanna André.

2 Umístění klávesového nástroje, který částečně přebírá funkci *basso continua* a částečně sólového nástroje, v těsné blízkosti partu basu ve spodní části partitury je běžné jak v dobové, tak současné praxi. Umístění klavírního partu mezi dechovou a smyčcovou sekci, jak to bylo běžné v pozdějších partiturách, není pro plnění obou funkcí praktické.

1 First movement of the concerto, published by Breitkopf & Härtel and edited by Guido Adler, differs from the parts published by J. André. These differences are listed in the article of Max Engel 'Der angeblich Beethovensche Klavierkonzertsatz' (see note 15 in preface). The subject of out edition are parts published by Johann André, which were taken into account in all questionable cases.

2 The placement of the part of keyboard instrument, which plays solo places and *basso continuo* in orchestral parts as well, at the bottom of score next to *bassi*, has been practical in both contemporary and present practice. The placement of the piano part between wind instruments and strings, common in later scores, is for both functions not practical.

I. Allegro

4	Pf, r. h.	in A *ten.*
27	Timp.	in A is *a*
42	Timp	in A is ♪
117[1-2]	Ob. I, II	in A is *g*
129[1]	Pf, r. h.	in A is *c#*
360[2-4]	Fg. I	in A *staccato*

II. Andante un poco sostenuto

8[4]	Bassi	in A is dotted ♪
38	Fg. I, II	all notes *staccato*
2		

III. Allegro

48[2]	Pf. r. h.	in A is *f#*
78[2]	Pf. l. h.	in A missing # before *g*
158	Bassi	in A is ♪
280[1]	Fg. II	in A is 𝅘𝅥𝅯
343	Fg. II	in A missing 𝄢 after 1 note
352[3]	Pf l. h.	in A is *g*
387	Fg. I	in A is ♩

Johann Joseph Rösler

Koncert D dur pro klavír a orchestr/Concerto in D major for Pianoforte and Orchestra

K vydání připravila /Edited by Alena Hönigová
Překlad/Translation: Rhianydd Hallas
Grafika/Graphics: Yellow Shapes
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