

Konzertstück Nr.1 f-Moll

opus 113 für 2 Klarinetten
(oder Klarinette + Bassethorn)

Musik: Felix Mendelssohn-Bartholdy
Bearb.: Josef Jiskra

Partitur

Allegro molto

1.Klar.Bb (Solo) *f* *ad lib.*

2.Klar.Bb (Solo)

Bassethorn F (Solo)

Flöte/Piccolo in C *f* *+Picc.* *mf* *-Picc.*

Oboe in C *f*

Klar. Eb *f*

1.Klar. Bb (Orchest.) *f* *mf*

2.Klar. Bb *f* *mf*

3.Klar. Bb *f* *mf*

Bass-Klarinette Bb *f* *mf*

Fagott *f* *mf*

1+2 Alt-Saxophon in Eb *f* *mf*

Tenor-Saxophon in Bb *f* *mf*

Bariton-Saxophon in Es *f* *mf*

1.+2.Flügelhorn in Bb *f*

1.+2.Trompete in Bb *f*

3.Trompete in Bb *f*

1.+2.+3.Horn in F *f*

1.+2.Tenorhorn in Bb *f*

Bariton in C *f*

1.+2.Posaune in C *f*

3.Posaune in C *f*

1.+2.Bass in C
Contrabass 8va *f*

Pauken *f*

1.Klar.(Solo)

2.Klar.(Solo)

Bassetthorn

Flö/Picc.

Oboe

Klar.Eb

1.Klar.Bb

2.Klar.Bb

3.Klar.Bb

Bass-Klar.Bb

Fagott

1.+2.Alt-Sax

Ten.-Sax Bb

Bar.-Sax Eb

1.+2.Flüg

1.+2.Tromp.

3.Tromp.

Hörner in F

1.+2.Tenorh.

Bariton C

1.+2.Pos.C

3.Pos. in C

1.+2.Bass C
Contrabass 8va

Pauken

f

ad lib.

p

pp

Solo

C. bass

3

3

3

+Pik.

-Picc.

1.Klar.(Solo)

2.Klar.(Solo)

Bassetthorn

Flö/Picc.

Oboe

Klar.Eb

1.Klar.Bb

2.Klar.Bb

3.Klar.Bb

Bass-Klar.Bb

Fagott

1.+2.Alt-Sax

Ten.-Sax Bb

Bar.-Sax Eb

1.+2.Flüg

1.+2.Tromp.

3.Tromp.

Hörner in F

1.+2.Tenorh.

Bariton C

1.+2.Pos. C

3.Pos. in C

1.+2.Bass C
Contrabass 8va

Pauken

Musical score for a symphony orchestra, page 3. The score includes parts for woodwinds, brass, and percussion. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into measures, with a section labeled 'A' starting in the third measure. Dynamics include *mf*, *p*, and *f*. There are triplets in the woodwind parts and a '3' above the first measure.

1.Klar.(Solo)

2.Klar.(Solo)

Bassetthorn

Flö/Picc.

Oboe

Klar.Eb

1.Klar.Bb

2.Klar.Bb

3.Klar.Bb

Bass-Klar.Bb

Fagott

1.+2.Alt-Sax

Ten.-Sax Bb

Bar.-Sax Eb

1.+2.Flüg

1.+2.Tromp.

3.Tromp.

Hörner in F

1.+2.Tenorh.

Bariton C

1.+2.Pos.C

3.Pos. in C

1.+2.Bass C
Contrabass 8va

Pauken

1.Klar.(Solo) *sf* *p* *poco ritenuto*

2.Klar.(Solo) *p* *poco ritenuto*

Bassetthorn *p* *poco ritenuto*

Flö/Picc.

Oboe

Klar.Eb

1.Klar.Bb *7 3*

2.Klar.Bb *3 7*

3.Klar.Bb *3 7*

Bass-Klar.Bb

Fagott *mf*

1.+2.Alt-Sax *p*

Ten.-Sax Bb *p*

Bar.-Sax Eb *mf*

1.+2.Flüg *p*

1.+2.Tromp. *p*

3.Tromp. *p*

Hörner in F *p*

1.+2.Tenorh. *p*

Bariton C *p* *mf*

1.+2.Pos.C *p*

3.Pos. in C *p*

1.+2.Bass C *mf*

Contrabass 8va *mf*

Pauken

6

1.Klar.(Solo) *a tempo*

2.Klar.(Solo) *sf*

Bassetthorn *sf*

Flö/Picc. *-Picc. p*

Oboe *p*

Klar.Eb *p*

1.Klar.Bb *p*

2.Klar.Bb *p*

3.Klar.Bb *p*

Bass-Klar.Bb *p*

Fagott *p*

1.+2.Alt-Sax

Ten.-Sax Bb

Bar.-Sax Eb *p*

1.+2.Flüg

1.+2.Tromp.

3.Tromp.

Hörner in F *p*

1.+2.Tenorh. *p*

Bariton C *p*

1.+2.Pos.C

3.Pos. in C

1.+2.Bass C *p* *pp* *Bassklar.+Fag.*

Contrabass 8va

Pauken

1.Klar.(Solo)

2.Klar.(Solo)

Bassetthorn

Flö/Picc.

Oboe

Klar.Eb

1.Klar.Bb

2.Klar.Bb

3.Klar.Bb

Bass-Klar.Bb

Fagott

1.+2.Alt-Sax

Ten.-Sax Bb

Bar.-Sax Eb

1.+2.Flüg

1.+2.Tromp.

3.Tromp.

Hörner in F

1.+2.Tenorh.

Bariton C

1.+2.Pos.C

3.Pos. in C

1.+2.Bass C
Contrabass 8va

Pauken

p

p

p

sempre staccato

p

sempre staccato

sempre stacc.

sempre stacc.

1.Klar.(Solo)

Musical staff for 1st Clarinet (Solo) with notes and dynamics *f* and *p*.

2.Klar.(Solo)

Musical staff for 2nd Clarinet (Solo) with notes and dynamics *f* and *p*.

Bassetthorn

Musical staff for Bass Clarinet with notes and dynamics *f* and *p*.

Flö/Picc.

Musical staff for Flute/Piccolo, mostly empty.

Oboe

Musical staff for Oboe, mostly empty.

Klar.Eb

Musical staff for Clarinet in E-flat, mostly empty.

1.Klar.Bb

Musical staff for 1st Clarinet in B-flat with eighth-note patterns.

2.Klar.Bb

Musical staff for 2nd Clarinet in B-flat with eighth-note patterns.

3.Klar.Bb

Musical staff for 3rd Clarinet in B-flat with a long note and rests.

Bass-Klar.Bb

Musical staff for Bass Clarinet in B-flat with a long note and rests.

Fagott

Musical staff for Bassoon with notes and rests.

1.+2.Alt-Sax

Musical staff for 1st and 2nd Alto Saxophones, mostly empty.

Ten.-Sax Bb

Musical staff for Tenor Saxophone in B-flat, mostly empty.

Bar.-Sax Eb

Musical staff for Baritone Saxophone in E-flat, mostly empty.

1.+2.Flüg

Musical staff for 1st and 2nd Flutes, mostly empty.

1.+2.Tromp.

Musical staff for 1st and 2nd Trumpets, mostly empty.

3.Tromp.

Musical staff for 3rd Trumpet, mostly empty.

Hörner in F

Musical staff for Horns in F, mostly empty.

1.+2.Tenorh.

Musical staff for 1st and 2nd Tenors, mostly empty.

Bariton C

Musical staff for Baritone in C with notes and rests.

1.+2.Pos.C

Musical staff for 1st and 2nd Trombones in C, mostly empty.

3.Pos. in C

Musical staff for 3rd Trombone in C, mostly empty.

1.+2.Bass C
Contrabass 8va

Musical staff for 1st and 2nd Basses in C / Contrabass 8va with notes and rests.

Pauken

Musical staff for Drums, mostly empty.

1.Klar.(Solo) D

2.Klar.(Solo)

Bassetthorn

Flö/Picc.

Oboe

Klar.Eb

1.Klar.Bb

2.Klar.Bb

3.Klar.Bb

Bass-Klar.Bb

Fagott

1.+2.Alt-Sax *pp* *sempre staccato*

Ten.-Sax Bb

Bar.-Sax Eb

1.+2.Flüg

1.+2.Tromp.

3.Tromp.

Hörner in F *1.* *3/4* *p 2.*

1.+2.Tenorh.

Bariton C

1.+2.Pos.C

3.Pos. in C

1.+2.Bass C
Contrabass 8va

Pauken

1.Klar.(Solo) *pp*

2.Klar.(Solo) *pp* *p*

Bassetthorn *p*

Flö/Picc. *- Picc.* *pp*

Oboe

Klar.Eb

1.Klar.Bb *pp*

2.Klar.Bb *pp*

3.Klar.Bb *pp*

Bass-Klar.Bb *pp*

Fagott *pp* *p*

1.+2.Alt-Sax

Ten.-Sax Bb

Bar.-Sax Eb

1.+2.Flüg

1.+2.Tromp.

3.Tromp.

Hörner in F

1.+2.Tenorh.

Bariton C *pp*

1.+2.Pos.C

3.Pos. in C

1.+2.Bass C *pp* ohne Tuba *p*

Contrabass 8va

Pauken

Soli *p*

1.Klar.(Solo) *p* *f* **H**

2.Klar.(Solo) *f*

Bassetthorn *f*

Flö/Picc. + Picc. *f*

Oboe *f*

Klar.Eb *f*

1.Klar.Bb *f*

2.Klar.Bb *f*

3.Klar.Bb *f*

Bass-Klar.Bb *f*

Fagott *p* *f*

1.+2.Alt-Sax *p* *f*^{a2}

Ten.-Sax Bb *f*

Bar.-Sax Eb *p* *f*

1.+2.Flüg *f*^{a2} *f*^{a2}

1.+2.Tromp. *f*

3.Tromp. *f*

Hörner in F *f*

1.+2.Tenorh. *Soli 1.* *p* *f*^{a2}

Bariton C *Soli* *p* *f*

1.+2.Pos.C *p* *f*^{a2}

3.Pos. in C *p* *f*

1.+2.Bass C Contrabass 8va *p* *f*

Pauken *f*

1.Klar.(Solo) *sub pp*

2.Klar.(Solo) *f*

Bassetthorn *f*

Flö/Picc. *pp*

Oboe *pp*

Klar.Eb *pp*

1.Klar.Bb *pp*

2.Klar.Bb *pp*

3.Klar.Bb *pp*

Bass-Klar.Bb *pp*

Fagott *pp* *mf*

1.+2.Alt-Sax *p*

Ten.-Sax Bb *p*

Bar.-Sax Eb *p*

1.+2.Flüg *mf*

1.+2.Tromp. *p*

3.Tromp. *p*

Hörner in F *p* *mf*

1.+2.Tenorh. *mf*

Bariton C *p*

1.+2.Pos.C *mf*

3.Pos. in C *mf*

1.+2.Bass C Contrabass 8va *mf*

Pauken

Detailed description of the musical score: This page contains the musical notation for 26 measures. The score is arranged in a standard orchestral layout. The top section includes woodwinds: 1st Clarinet (Solo), 2nd Clarinet (Solo), Bassoon, Flute/Piccolo, Oboe, Clarinet in E-flat, 1st Clarinet in B-flat, 2nd Clarinet in B-flat, 3rd Clarinet in B-flat, Bass Clarinet in B-flat, and Bassoon. The middle section includes saxophones: 1st and 2nd Alto Saxophone, Tenor Saxophone in B-flat, and Baritone Saxophone in E-flat. The bottom section includes brass and percussion: 1st and 2nd Flute, 1st and 2nd Trumpet, 3rd Trumpet, Horns in F, 1st and 2nd Tenor Horn, Baritone in C, 1st and 2nd Trombone in C, 3rd Trombone in C, 1st and 2nd Bass Trombone in C (Contrabass 8va), and Drums. Dynamic markings such as *pp*, *f*, *p*, and *mf* are used throughout. Performance instructions like *sub* and *mf* are also present. A first ending bracket is marked with a '1' above the first measure of the 1st Clarinet part.

1.Klar.(Solo)

2.Klar.(Solo)

Bassetthorn

Flö/Picc.

Oboe

Klar.Eb

1.Klar.Bb

2.Klar.Bb

3.Klar.Bb

Bass-Klar.Bb

Fagott

1.+2.Alt-Sax

Ten.-Sax Bb

Bar.-Sax Eb

1.+2.Flüg

1.+2.Tromp.

3.Tromp.

Hörner in F

1.+2.Tenorh.

Bariton C

1.+2.Pos.C

3.Pos. in C

1.+2.Bass C
Contrabass 8va

Pauken

D: Konzertstück Nr.1 f-Moll opus 113 für 2 Klarinetten oder Klarinette & Bassetthorn

Felix Mendelssohn Bartholdy verband mit Heinrich Joseph Baermann (1784-1847), der als unumstritten bester Klarinetist seiner Zeit galt, eine herzliche Freundschaft. Dieser Künstlerbeziehung verdanken wir die beiden Konzertstücke für Klarinette, Bassetthorn und Klavier bzw. Klarinette, Bassetthorn und Orchester in f-moll Opus 113 und d-moll Opus 114. Als Heinrich und dessen Sohn, Carl Baermann, anlässlich einer Konzertreise im Dezember 1832 in Berlin weilten, bat Mendelssohn die beiden, ihm doch in seinem Hause sein Leibgericht, nämlich Dampfnudeln und Rahmstrudel, zu kochen. Geistesgegenwärtig forderten die Baermanns als „Bezahlung“ ein Duett für Klarinette und Bassetthorn mit Begleitung des Klaviers bzw. des Orchesters. Carl Baermann erinnert sich später an das Ereignis wie folgt: „Es wurde nun von Mendelssohn ein Tag bestimmt, an welchem die Geschichte, wie er sagte, losgehen sollte und als ich mich zur festgesetzten Zeit (9 Uhr früh) bei ihm einfand, setzte er mir eine Kochhaube auf, band mir eine Schürze über und steckte mir einen Kochlöffel in das Band der Schürze. Dasselbe nahm er mit sich selbst vor, nur statt des Löffels steckte er eine Feder hinter das Ohr und führte mich zum großen Ergötzen seines Küchenpersonals, in die Küche hinab, wo ich schon Tags zuvor alle nötigen Anordnungen getroffen. Er selbst kehrte nun in sein Zimmer zurück, wo er, wie er sagte, jetzt die Töne umrühren und kneten, salzen, pfeffern, zuckern, eine pikante Sauce dazu machen, und das ganze in einem tüchtigen Feuer kochen wollte. ‘Probatum est, und nun der Kugelsegen!’ rief er noch unter der Küchentür. Um 5 Uhr war die ominöse Stunde, wo alles fertig sein mußte. Als dieselbe schlug, schlug auch mir das Herz, ob wohl die Dampfnudeln auch gehörig aufgegangen sein werden, und zu meiner großen Freude waren dieselben prächtig in der Höhe, und die Rahmstrudel brodelten ganz melodisch in der Kasserolle. Ich brachte nun in verdeckten Schüsseln meine Speise zur rechten Zeit zu Tisch und Mendelssohn ebenfalls sein Duo in einer verdeckten Schüssel. Denselben Abend probierten wir das Duo noch in seinem Musik-Salon, und nachdem wir einige kleine technische und instrumentale Änderungen in demselben vorgenommen, waren Vater und ich noch entzückter über die reizende Komposition als Mendelssohn über die Nudeln und Strudel, obwohl Mendelssohn immer sagte, meine Nudel-Composition sei viel geistreicher als seine. Es wurde gleich eine Wiederholung der ganzen heutigen Szene verabredet, welche auch einige Tage später mit gleichem Erfolg stattfand. So besitze ich nun zwei teure, mir äußerst wertvolle, unschätzbare Andenken des großen Meisters, deren erstes den humorvollen Titel trägt:

Die Schlacht bei Prag!

Ein großes Duett für Dampfnudel oder Rahmstrudel,
Klarinette und Bassetthorn, komponiert und demütig dediziert
an Baermann sen. und Baermann jun.
von Ihrem ganz ergebenen Felix Mendelssohn Bartholdy.“

E. Concertstück No. 1 f minor opus 113 for 2 clarinets or clarinet and basset-horn

Felix Mendelssohn Bartholdy maintained a cordial friendship with Heinrich Joseph Baermann, who was undoubtedly regarded as the best clarinet player of his day. Thanks to this friendship two pieces were composed: for clarinet, basset-horn and piano, and clarinet, basset-horn and orchestra in f minor opus 113 and d minor opus 114. In 1832, when Heinrich Baermann and his son Carl spent some time in Berlin during a concert tour, Mendelssohn invited them to his house and asked them to prepare his favourite meal, yeast dumplings and cream strudel, both Austrian specialities. Quick-witted, the two Baermanns asked Mendelssohn to compose a duet for clarinet and basset-horn with the accompaniment of piano or orchestra as a ‘payment’. Later, Carl Baermann remembered the event as follows: „So Mendelssohn picked the day when the story, as he put it, should take place, and when I arrived at his home at the agreed time (9 a.m.), he put a chef’s hat on my head, fastened the apron and stuck an wooden spoon behind the string. He did the same to himself, only he took a quill instead of a spoon and stuck it behind his ear. Then, to the staff’s delight, he lead me down to the kitchen, where I had already made the necessary preparations the day before. He himself returned to his own room where, as he said, he was going to stir, knead, salt, pepper and sugar the tones, make a tasty sauce and cook it over a hot fire. ‘Probatum est, we are awaiting the attack’, he said leaving us. The crucial moment when everything had to be finished was at 5 p.m.. When the clock struck 5, my heart was pounding with anxiety whether the yeast dumplings had risen and I felt great joy to see that they had and the cream strudel was boiling melodiously in its pan. At the agreed time I brought my meal to the table in covered bowls as Mendelssohn brought his duet in a covered bowl. On that very evening we played the duet in his music salon, and after we had made some technical and musical changes, father and I were even more delighted with this lovely composition than Mendelssohn was with the dumplings and the strudel, even though he always said that my dumpling composition was much more brilliant than his musical composition. Immediately we agreed to repeat the entire event which took place a few days later with equal success. Thus, I now possess two valuable and very dear souvenirs of the great master, and the first souvenir piece carries the humorous title:

The battle at Prague!

A great duet for yeast dumplings or cream strudel,
clarinet and basset-horn, composed and humbly dedicated
to M. Baermann and son
by a devoted Felix Mendelssohn Bartholdy“