

Partitur

Theodor Fröhlich (1803 - 1836)

Ouvertüre zu Passionsmusiken

Nach der Handschrift in Fröhlichs Nachlass
(Universitätsbibliothek Basel)

Vorwort

Theodor Fröhlich schrieb die “**Ouverture zu Passionsmusiken**” im Frühling 1835 für eine Aufführung des Oratoriums “Der sterbende Jesus” von Rosetti¹ am 6. April 1835 im Casino zu Aarau. Wenigstens sagt dies eine Notiz am Ende des Manuskripts.

Die vorliegende Partitur dieser Ouvertüre wurde direkt nach dem Autograph gesetzt mit Hilfe von “Musescore” (musescore.org). Das Manuskript, zusammen mit Fröhlichs anderen Autographen, liegt in der Universitätsbibliothek Basel und ist in digitalisierter Form über das Internet zugänglich (link: <http://dx.doi.org/10.7891/e-manuscripta-14530>).

Das Autograph ist im allgemeinen klar geschrieben; es gibt nur relativ wenige Korrekturen. Dagegen sind die Markierungen für die Artikulation und zum Teil auch für die Dynamik nicht besonders sorgfältig eingetragen. Diese wurden daher wo nötig vereinheitlicht. Stellen, die von mehreren Instrumenten parallel gespielt werden, wurden in allen Stimmen gleich markiert. Fröhlich scheint im Fugenthema zwischen Staccato-punkten und -keilen unterscheiden zu wollen; diese Unterscheidung wurde beibehalten². Weiter scheint er die Artikulation variieren zu wollen; sie ändert sich im Verlauf der Fuge einige Male. All dies ist jedoch nicht genügend konsequent geschrieben, um über seine Absichten völlige Klarheit zu schaffen. Die Version in dieser Partitur ist ein Versuch, Fröhlichs Absichten mit möglichst wenigen Änderungen so gut wie möglich anzunähern. Da das Autograph jedermann problemlos zugänglich ist, wurden diese “Korrekturen” des Originals nicht als solche gekennzeichnet.

Wichtige Details: Fröhlich verwendet oft die andernorts seltene dynamische Markierung *pf* für *più forte*.

Takt 57 Cello: Original: 4 Viertelnoten g, f, es, d; diese Partitur: Viertel g, Viertelpause, halbe Note g. Die Celli spielen hier zusammen mit den Bratschen deren ersten Themeneinsatz. In Fröhlichs Version müssen dann die Contrabässe den ersten Takt des Basseinsatzes allein bestreiten. Die vorgenommene Korrektur bringt die Celli zu Beginn des Themas an Bord³.

Schliesslich fragt man sich, warum die Bläser in der Fuge immer die Streicher verstärken müssen, wenn sie überhaupt spielen. Man könnte sich vorstellen, in einer Sektion die Streicher schweigen zu lassen, sodass man die Bläser “solo” hören kann⁴. Also z.B. Violine 1 tacet von Takt 114 - 120⁵, Violine 2 von Takt 109 - 113 und von 116 - 120, Viola von Takt 105 - 119 and Celli/Bässe von Takt 113 - 120.

Albrecht Zumbrunn

¹ Vermutlich Antonio Rosetti (Anton Roesler, ca. 1750 - 1792)

² In anderen Manuskripten Fröhlichs scheinen die Punkte und Keile oft willkürlich verteilt, sodass man für die Praxis die Unterscheidung am besten ignoriert. In dieser Ouverture ist dies nicht der Fall.

³ Fröhlich verdoppelte die Bratschen vermutlich, weil er nicht genügend gute Bratschen zur Verfügung hatte, um deren Themeneinsatz das nötige Gewicht zu geben. Wer dieses Problem nicht hat, sollte vermutlich die Celli von Takt 51 bis Mitte Takt 57 streichen. Fröhlichs Lösung verunklart die Klanggegensätze zwischen den Instrumenten in dieser Exposition.

⁴ Vielleicht traute Fröhlich den Bläsern, die er zur Verfügung hatte, das Solospielen nicht zu in der komplexen Fuge. Wie ja überhaupt die ungewöhnliche Kombination von Bläsern vielleicht mehr durch die Erhältlichkeit von Spielern bestimmt wurde als durch künstlerische Erwägungen.

⁵ Violine 1 und Celli müssen mit dem Auftakt zu Takt 121 einsetzen.

Foreword

Theodor Fröhlich composed the “**Ouverture zu Passionsmusiken**” in the spring of 1835 for a performance of the oratorio “Der sterbende Jesus” by Rosetti⁶ on April 6 1835 in the Casino at Aarau. This at least tells us a note at the end of the autograph.

The score of this work was typeset directly from the autograph using “Musescore” (musescore.org). The manuscript is in the library of the university of Basel, Switzerland and is available in digitized form via the internet (link: <http://dx.doi.org/10.7891/e-manuscripta-14530>).

The autograph is generally written clearly; there are few corrections. However the markings for articulations and sometimes for dynamics as well are often inconsistent. These markings were made consistent where necessary. Where several instruments play in parallel the same markings were set for all of them. Fröhlich appears to make a distinction between staccato dots and wedges; this distinction was not eliminated⁷. The articulation of the theme of the fugue changes several times over the course of the piece; this appears to be deliberate. All of this however is not written consistently enough to leave no doubt about the composer’s intentions. The version chosen here is an attempt to approximate as best as possible Fröhlich’s intentions with the smallest number of corrections. Since the autograph is easily accessible these “corrections” were not marked as such.

Important details: Fröhlich often used the marking *pf* for *più forte*.

Measure 57 cello: original: 4 crotchets g, f, e-flat, d; typeset: crotchet g, quarter rest, minim g. The celli play at this point along with the violas as they play the theme of the fugue for the first time. In Fröhlich’s version the double basses are alone in the first measure when they play the theme. This correction allows the celli to join the double bass from the beginning of the theme⁸.

Finally there is the question why the wind players always play along with the strings in the fugue. One could imagine having the strings quiet for a section so the winds can play solo⁹: E.g. violin 1 tacet M. 114 - 120¹⁰, violine 2 M. 109 - 113 and 116 - 120, Viola M. 105 - 119 and Celli/basse M. 113 - 120.

Albrecht Zumbrunn

⁶ Probably Antonio Rosetti (Anton Roesler, ca. 1750 - 1792)

⁷ In other manuscripts by Fröhlich the placement of dots and wedges often appears to be arbitrary. In this case it is best to ignore the distinction for practical purposes.

⁸ Fröhlich probably doubled the violas in this exposed situation because he wanted to reinforce an insufficiently strong viola section. Those who don’t have this problem will want to keep the cellos silent from M. 51 to the middle of M. 57. Fröhlich’s solution somewhat weakens the contrast between the different instruments..

⁹ It is possible that Fröhlich didn’t trust his wind players with playing solo in this--relatively--complex fugue. It is just as possible that the uncommon selection of wind instruments in this piece may be more due to the people available to him than to artistic reasoning.

¹⁰ Violin 1 and Celli must restart with the upbeat to M. 121.

Adagio

Musical score for orchestra in Adagio tempo. The score consists of ten staves, each with a dynamic marking of ***f*p**. The instruments are:

- Flöte (Flute)
- Klarinette in B 1 (Clarinet in B-flat)
- Klarinette in B 2 (Clarinet in B-flat)
- Fagott (Bassoon)
- Horn 1 in F (Horn in F)
- Horn 2 in F (Horn in F)
- Violine 1 (Violin 1)
- Violine 2 (Violin 2)
- Viola
- Violoncello
- Contrabass

The score shows various musical markings such as slurs, grace notes, and dynamics like ***sfp*** and ***p***.

Fl. *fp* *sfp*
 Klar. 1 *fp* *sfp*
 Klar. 2 *fp* *p*
 Fag. *fp*
 Hn. 1 *fp*
 Hn. 2 *fp*
 Vln. 1 *fp* *sf*
 Vln. 2 *fp*
 Vla. *fp*
 Vc. *fp*
 Cb. *fp*

This musical score page shows measures 5 and 6 for an orchestra. The instrumentation includes Flute, Clarinet 1, Clarinet 2, Bassoon, Horn 1, Horn 2, Violin 1, Violin 2, Cello, and Double Bass. Measure 5 starts with sustained notes from Flute, Clarinet 1, Bassoon, and Horn 1. Measure 6 begins with sustained notes from Clarinet 2, Bassoon, and Horn 2. Violin 1 has a sixteenth-note pattern starting at measure 6. Cello and Double Bass provide harmonic support with sustained notes.

9

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

fp

cresc.

sf

p

cresc.

cresc.

cresc.

crescendo

crescendo

crescendo

crescendo

13

Fl. *ffp*

Klar. 1 *ffp*

Klar. 2 *ffp*

Fag. *ffp* *ffp*

Hn. 1 *ffp* *ff*

Hn. 2 *ffp* *ff*

Vln. 1 *ffp*

Vln. 2 *ffp* *ffp*

Vla. *ffp* *ffp*

Vc. *ffp* *ffp*

Cb. *ffp* *ffp*

p semplice

16

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

p

p *espressivo*

pp

pp

pp

p < >

pp

8

21

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

8

poco a poco cresc.

25

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

f

crescendo

mf

mf

più crescendo

più crescendo

più crescendo

più crescendo

8

29

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

cresc.

Hn. 2

cresc.

Vln. 1

crescendo

f

sf

ff

Vln. 2

f

ff

Vla.

f

ff

Vc.

crescendo

f

ff

Cb.

molto crescendo

f

ff

8

S'attacca la fuga

34

Fl. *sf* diminuendo lento

Klar. 1 *sf* *dim.* *fp*

Klar. 2 *dim.*

Fag. *diminuendo*

Hn. 1 *diminuendo*

Hn. 2 *diminuendo*

Vln. 1 *diminuendo*

Vln. 2 *diminuendo*

Vla. *diminuendo*

Vc. *diminuendo*

Cb. *diminuendo*

Allegro moderato

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

44

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

49

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

54

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

p

59

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score page 59 features ten staves of music. The first five staves (Flute, Clarinet 1, Clarinet 2, Bassoon, and Horn 1) have rests throughout the measure. The dynamic for Klar. 1 is marked *mf*. The next five staves (Violin 1, Violin 2, Cello, Double Bass, and Bassoon) begin with rhythmic patterns. Violin 1 has a sixteenth-note pattern starting with a sharp. Violin 2 has eighth-note pairs. Cello and Double Bass play eighth-note patterns. Bassoon has a sixteenth-note pattern starting with a sharp. Measures 8 and 9 show eighth-note patterns for all instruments.

64

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

sf

sf

sf

74

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

79

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score page 79 features ten staves of music for a symphony orchestra. The instruments are grouped by brace: Flute, Clarinet 1, Clarinet 2, Bassoon, Horn 1, Horn 2, Violin 1, Violin 2, Cello, and Double Bass. The score begins with a dynamic of **f**. The bassoon (Fag.) has a prominent eighth-note pattern. The violins play eighth-note patterns, and the cellos provide harmonic support with sustained notes. The double basses play eighth-note patterns. Measure 79 concludes with a dynamic of **tr**.

84

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f

f

f

8

88

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f

f

f

f

92

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

96

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sf

sf

sf

8

101

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

p

Vln. 2

p

Vla.

p

Vc.

p

Cb.

106

Fl. *p dolce*

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2 *p*

Vla.

Vc.

Cb.

111

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Flute: Playing eighth-note patterns with grace notes. The first measure ends with a fermata over the eighth note.

Clarinet 1: Playing eighth-note patterns with grace notes. Dynamic **p** is indicated at the end of the measure.

Clarinet 2: Playing eighth-note patterns with grace notes. Dynamic **p** is indicated below the staff.

Bassoon: Playing eighth-note patterns with grace notes. Dynamic **p** is indicated below the staff.

Horn 1: Playing eighth-note patterns with grace notes.

Horn 2: Playing eighth-note patterns with grace notes.

Violin 1: Playing eighth-note patterns with grace notes. Dynamic **dolce** is indicated at the end of the measure.

Violin 2: Playing eighth-note patterns with grace notes. The second measure ends with a fermata over the eighth note.

Cello: Playing eighth-note patterns with grace notes.

Double Bass: Playing eighth-note patterns with grace notes. The first measure ends with a fermata over the eighth note. Measure 8 is indicated below the staff.

Musical score for orchestra, page 116. The score includes parts for Flute (Fl.), Clarinet 1 (Klar. 1), Clarinet 2 (Klar. 2), Bassoon (Fag.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (C. b.), Double Bass (Cb.), and Bassoon (Fag.). The score shows various musical phrases with dynamic markings like *mf*. Measures 1 through 8 are shown, with measure 8 ending on a repeat sign.

121

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

crescendo

mf

crescendo

mf

crescendo

crescendo

crescendo

125

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f

f

f

f

f

tr

8

130

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

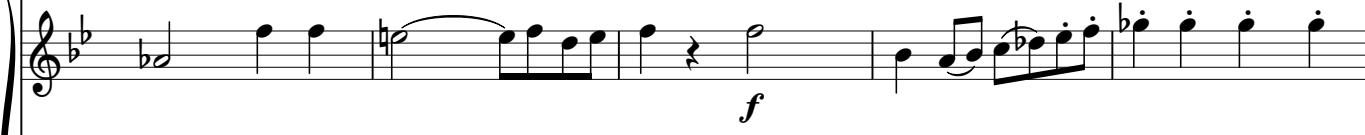
Vc.

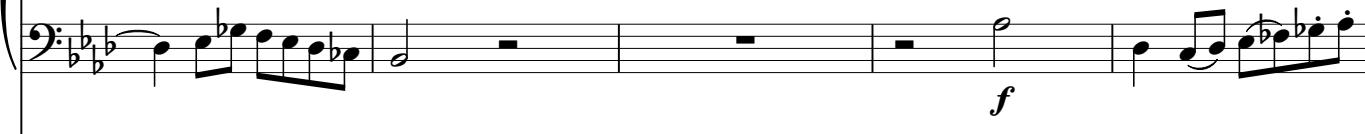
Cb.

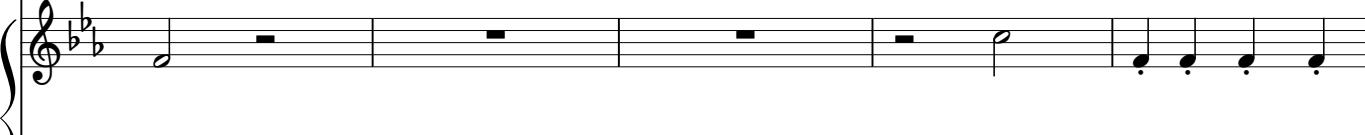
135

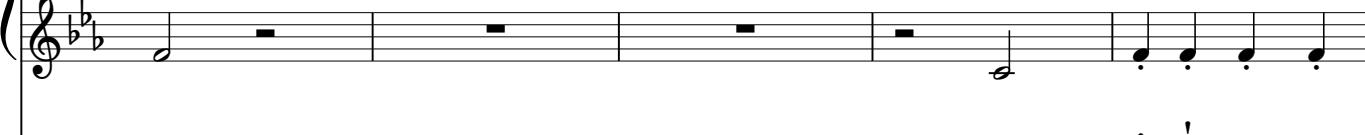
Fl. 

Klar. 1 

Klar. 2 

Fag. 

Hn. 1 

Hn. 2 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

8

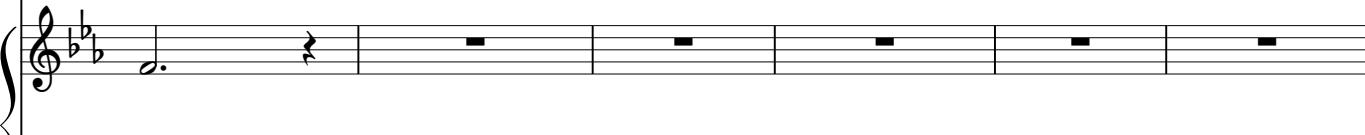
140

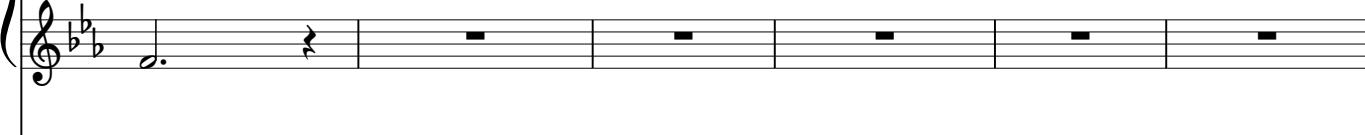
Fl. 

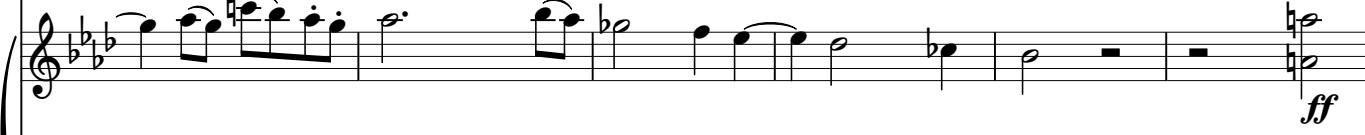
Klar. 1 

Klar. 2 

Fag. 

Hn. 1 

Hn. 2 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

8

146

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

151

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vcl.

Cb.

157

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

162

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

180

Fl. *f* *p*

Klar. 1 *f* *p*

Klar. 2 *f* *p*

Fag. *f* *p*

Hn. 1 *f* *p*

Hn. 2 *f* *p*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

184

Fl.

Klar. 1

Klar. 2

Fag.

Hn. 1

Hn. 2

Vln. 1

Vln. 2

Vcl.

Cb.

Aarau, 24. März 1835

aufgeführt zu Rosettis
Oratorium "Der sterbende
Jesus" am 6. April 1835
im Casino zu Aarau.