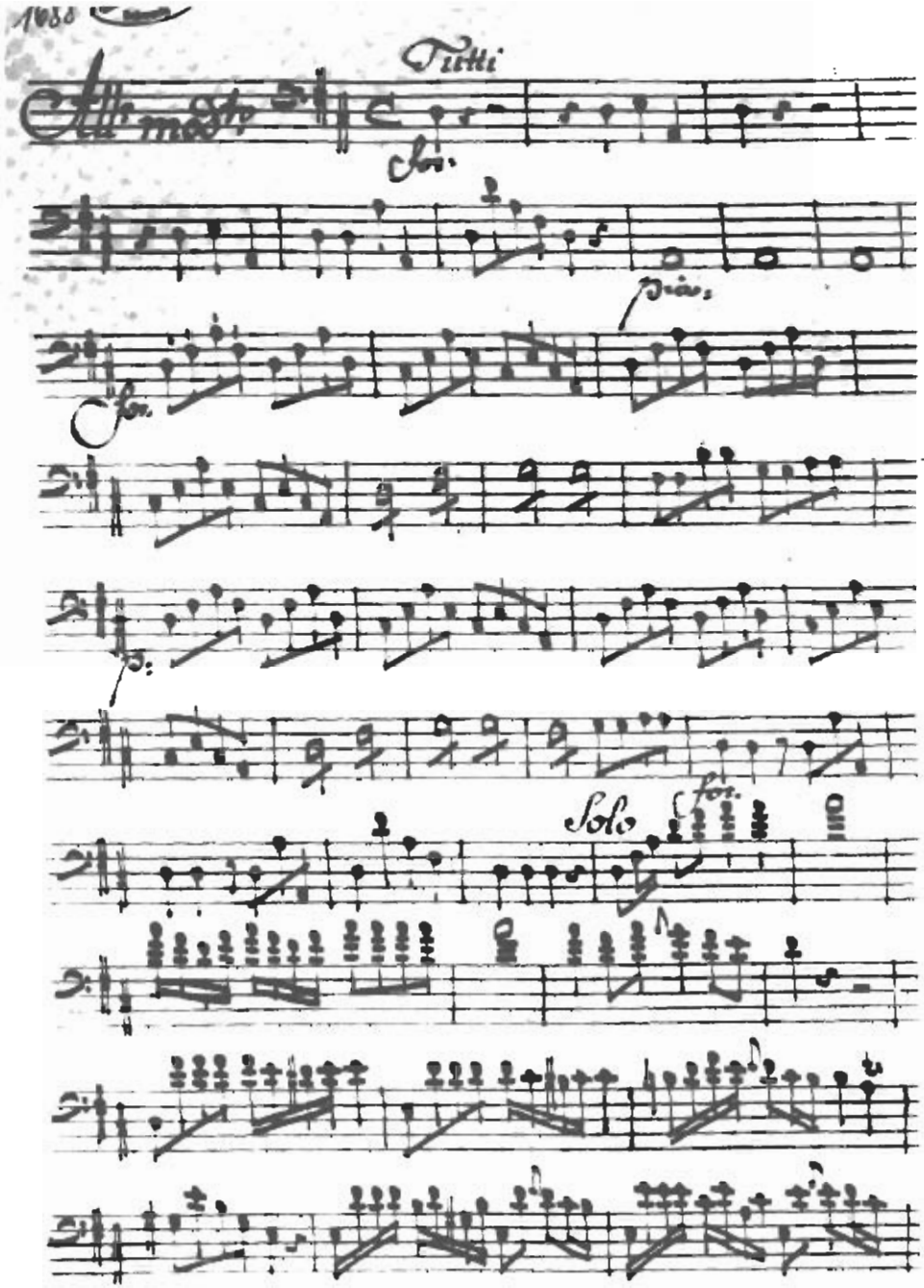
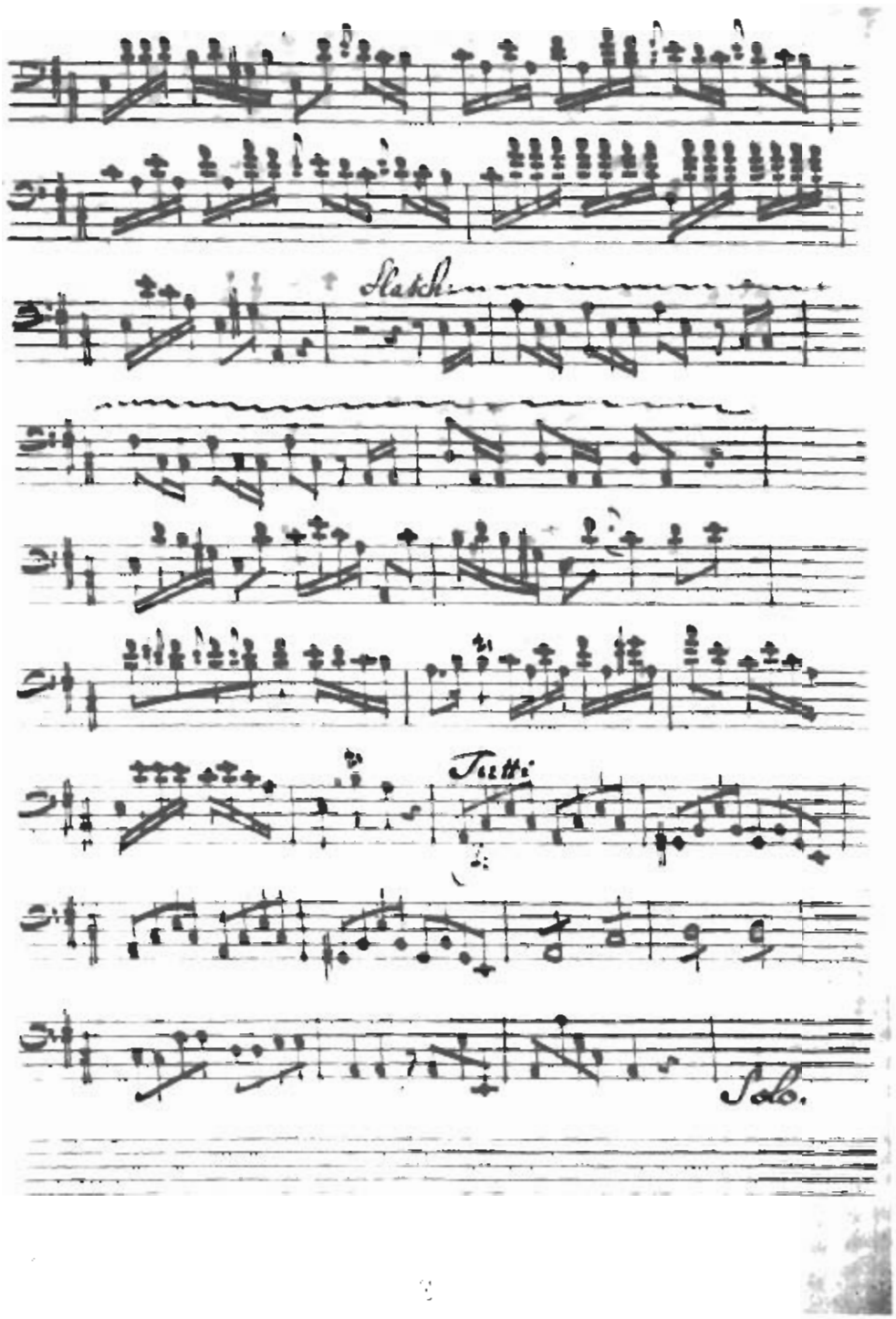
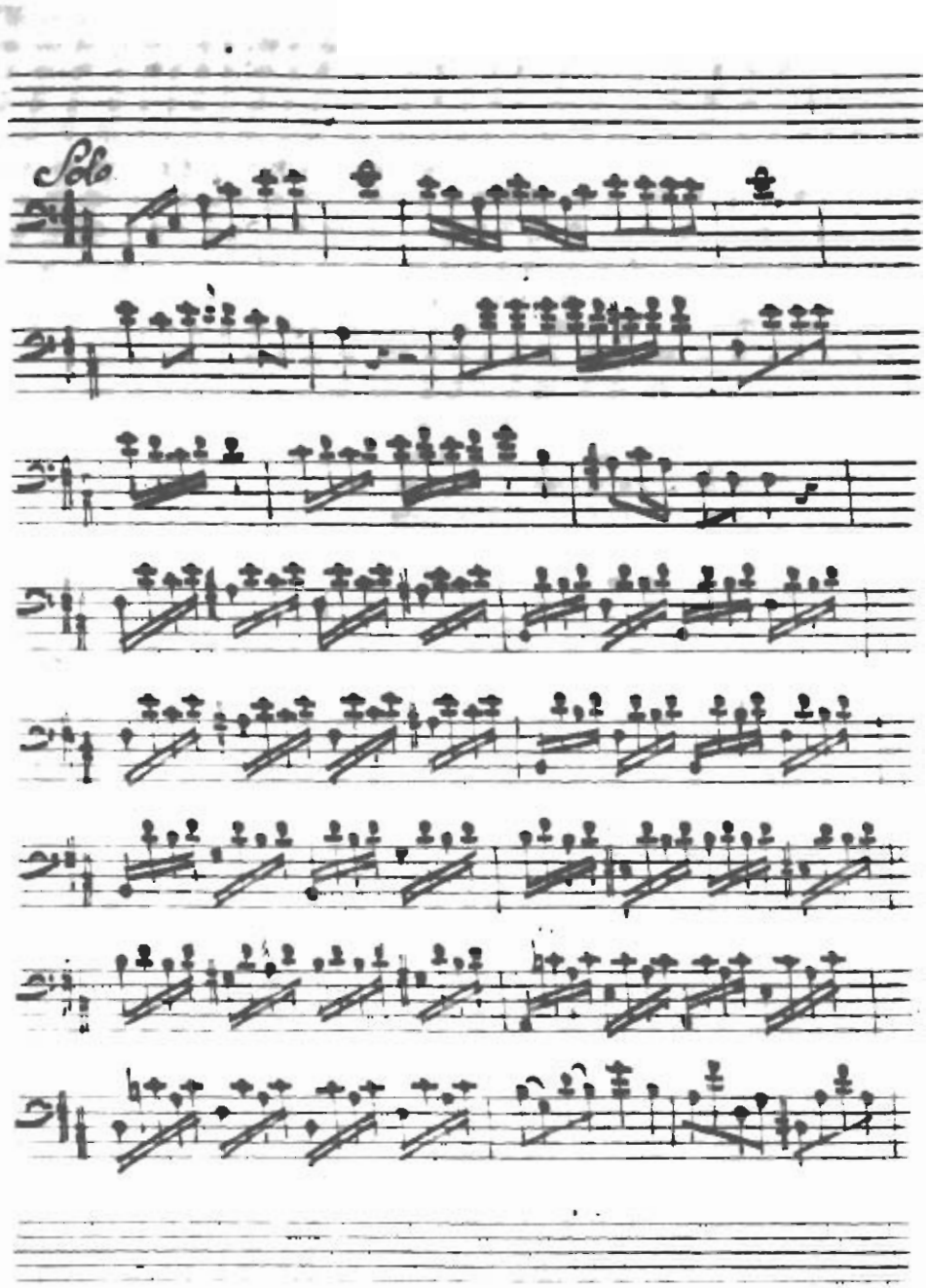
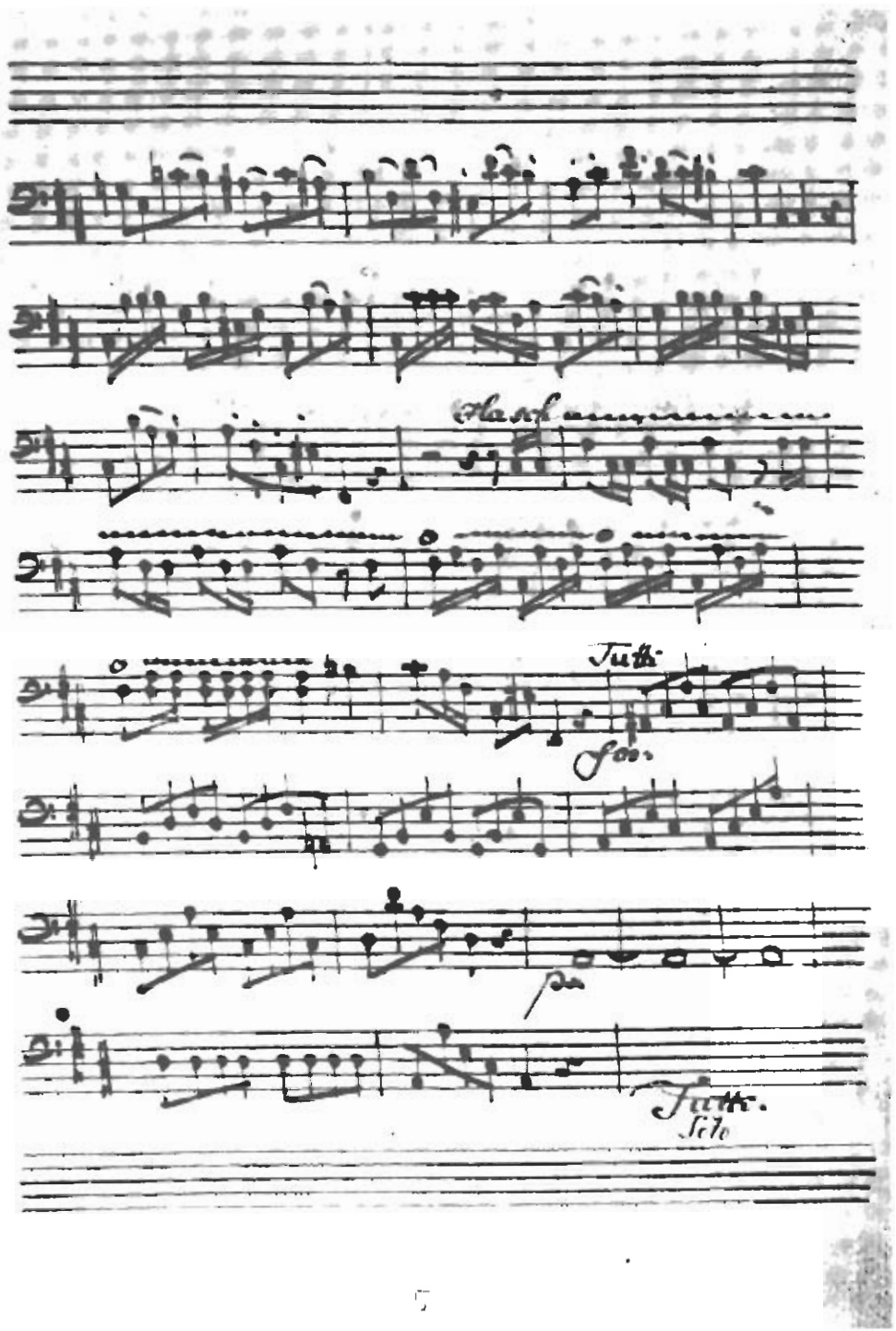
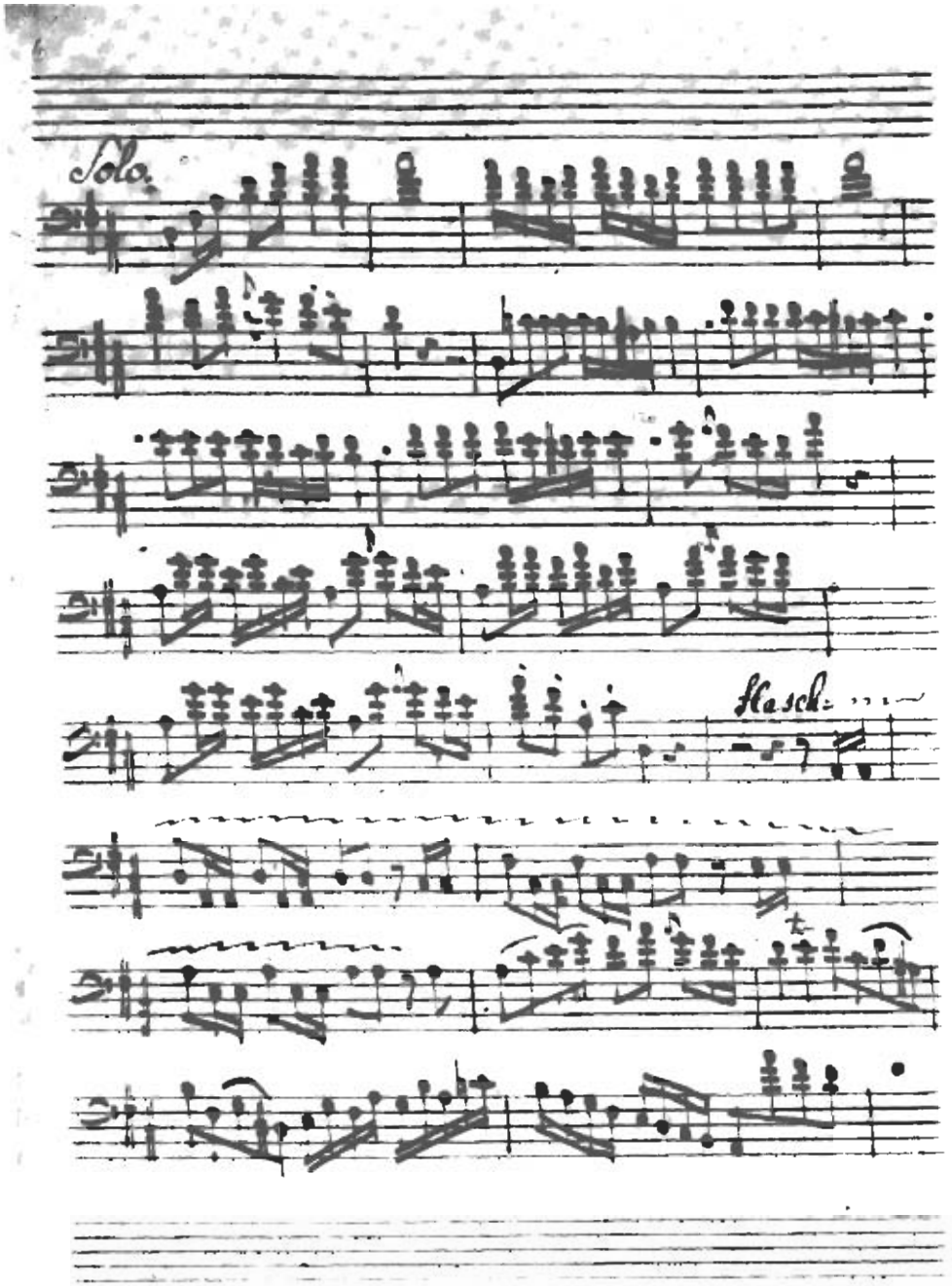
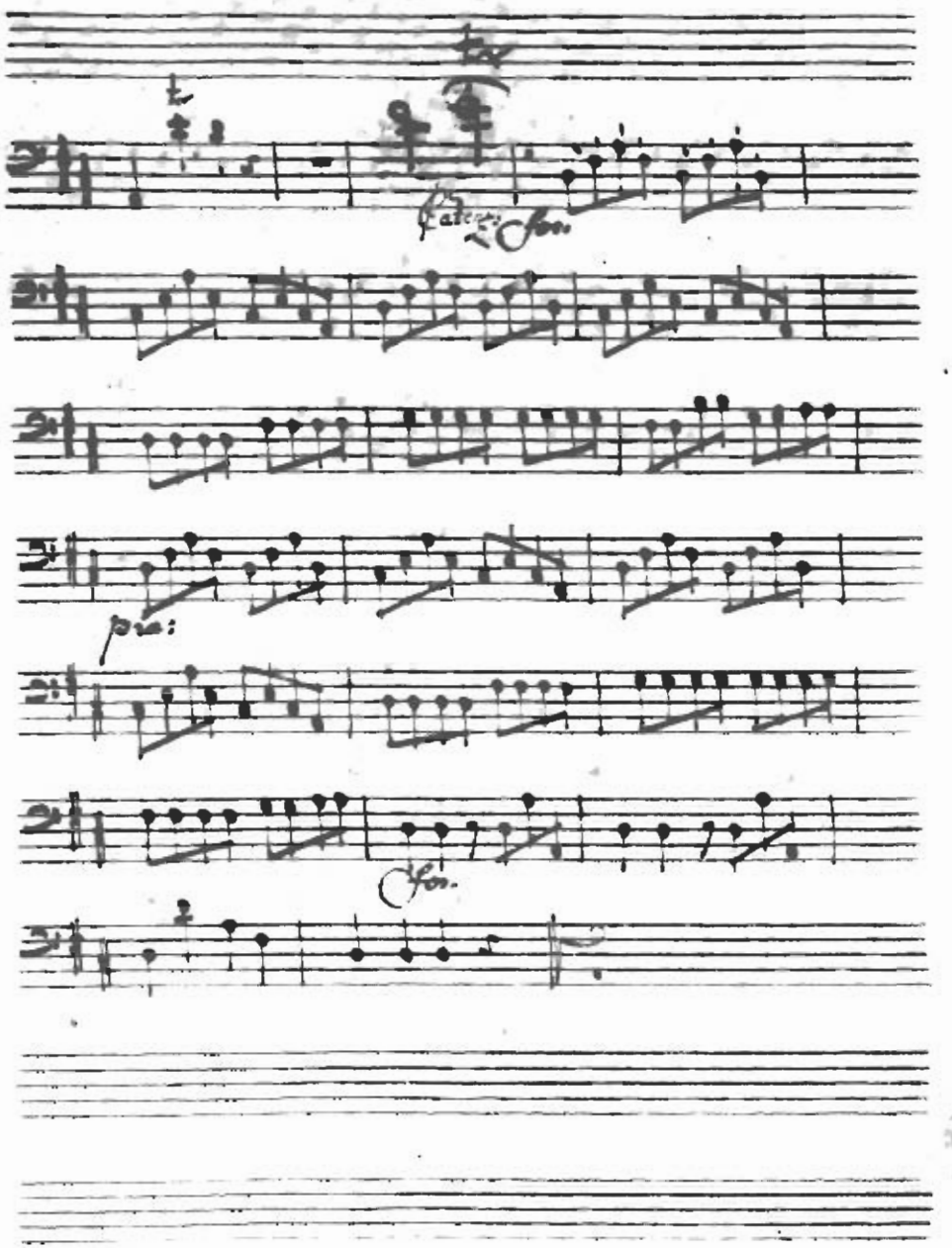

1080
Tutti
For.
For.
For.
For.
Solo
For.

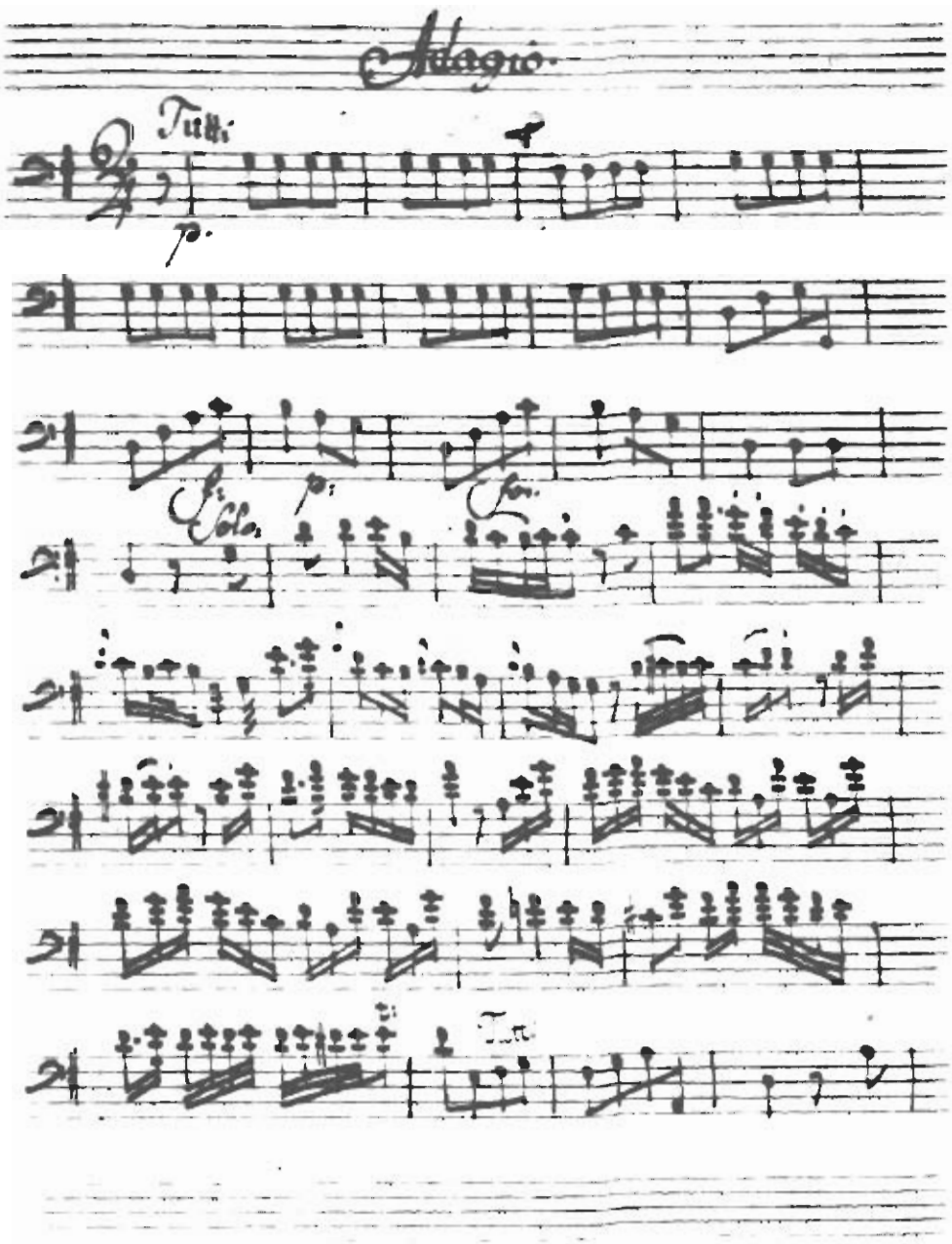

Slatch
Tutti
Solo.

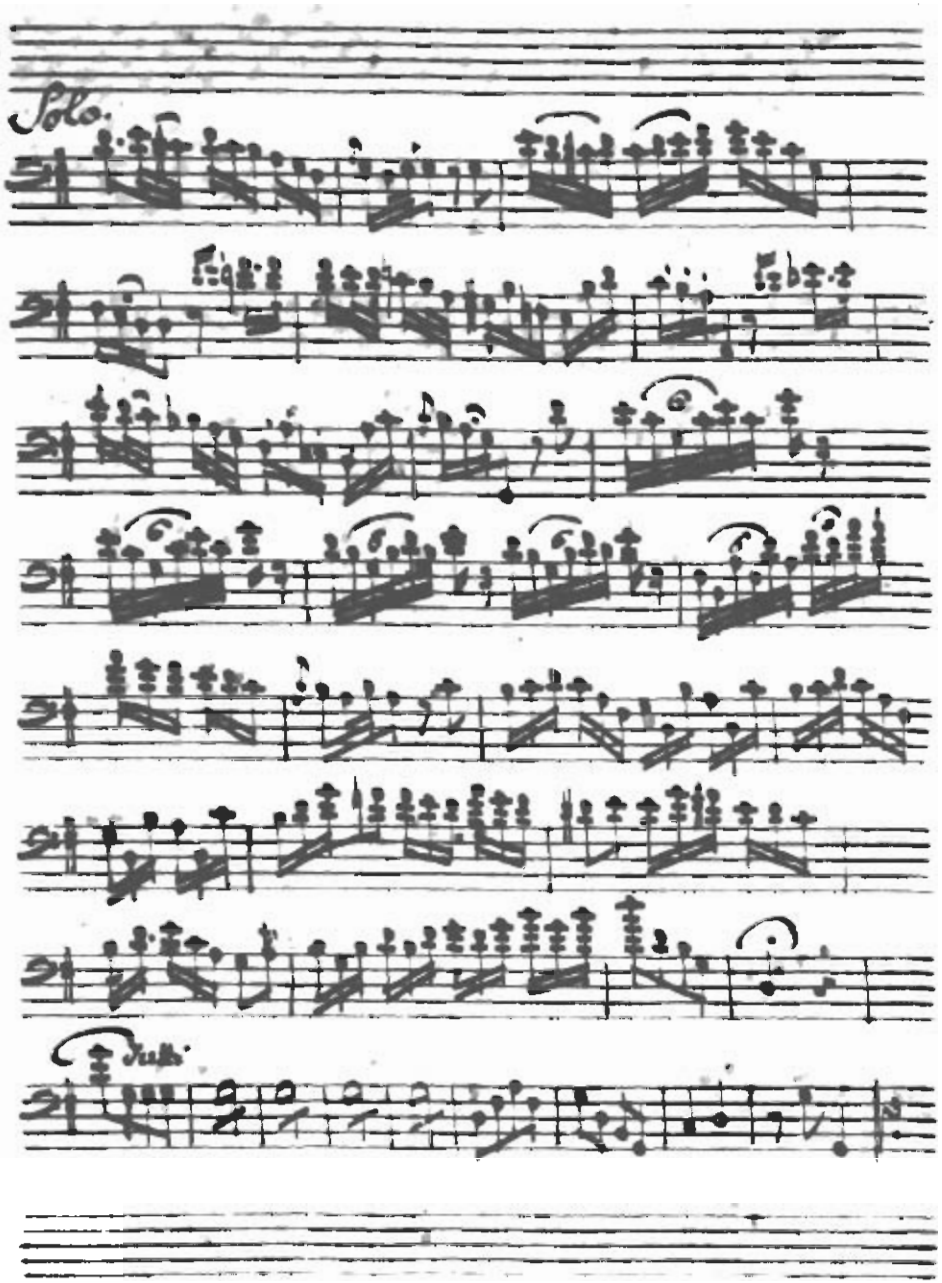

Solo


Tutti
Tutti.
Solo

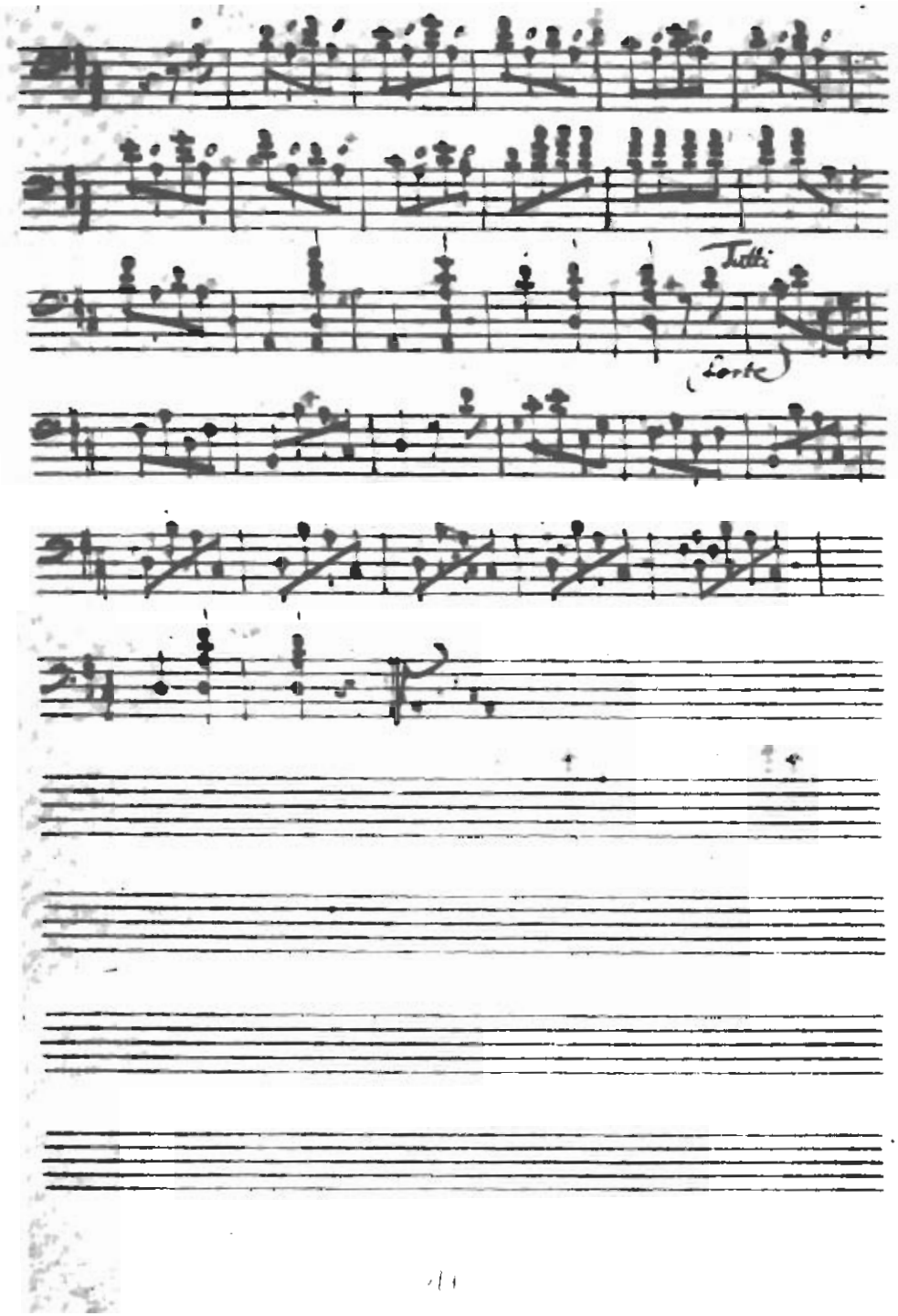

Solo.
Hasch

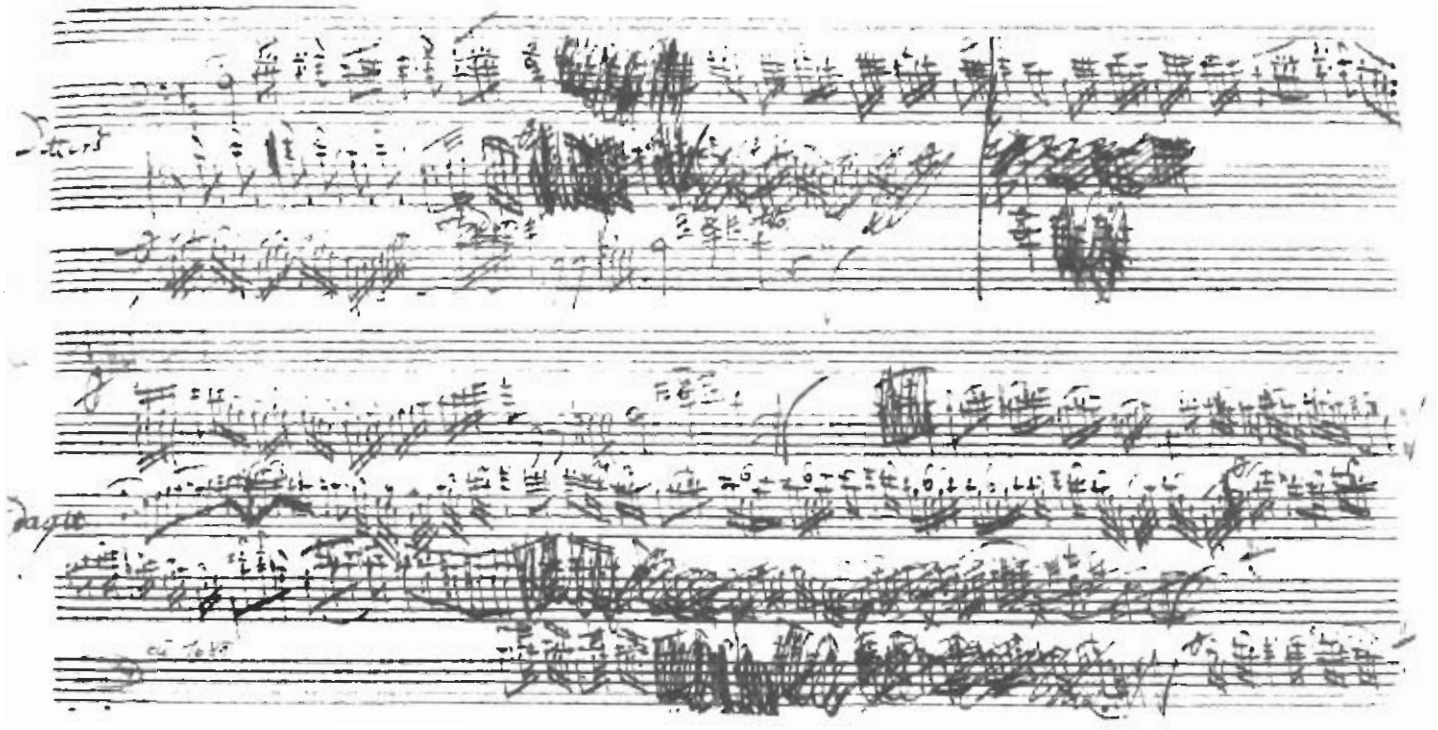

pia:


Adagio
Tutti
p.
Solo
p.
Tutti


Solo
Tutti

Trio.


Tutti
forte



Kadenzen von J. M. Sperger · Cadenzas by J. M. Sperger

Anmerkungen zum Notentext

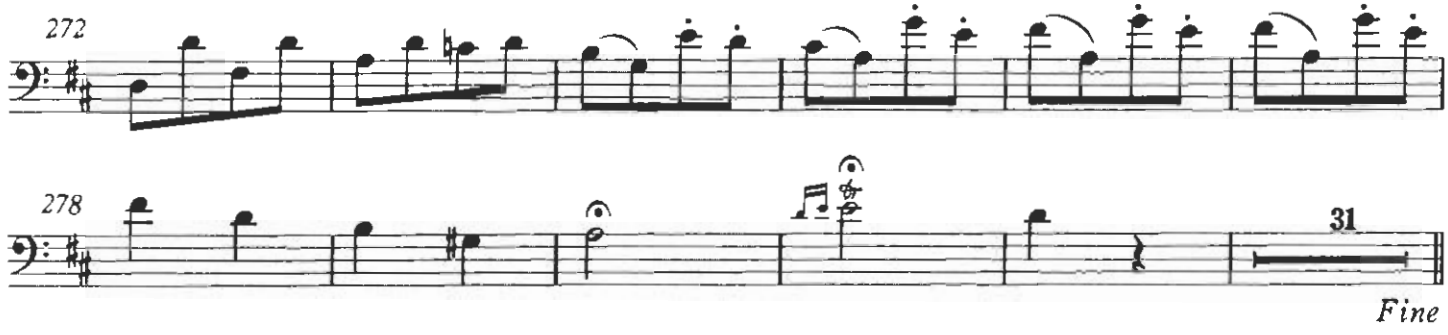
Vorliegende Ausgabe basiert auf der Handschrift aus dem Nachlaß J. M. Spergers, die in der Mecklenburgischen Landesbibliothek Schwerin unter der Signatur Mus. 1688 aufbewahrt wird. Der Originaltitel lautet: *DITTERSDORF, C. D. v.: Concerto In Eb. / per il / Contrabasso. / 2: Violini / 2: Flauti / 2: Corni / Viola. / e / Basso. /*
Die Neuausgabe in D-Dur folgt getreu der überlieferten Quelle – selbstverständlich wurden auch die in der Erstausgabe (1938) von Tischer-Zeitz fehlenden Takte wieder eingefügt (I/73–83, 99–109; III/69–72 und 84 sowie die Orchesterpassagen vor der Reprise im ersten Satz).

Notwendige Veränderungen gegenüber der Handschrift und herausgeberische Zusätze sind im Notenbild des Klavierauszugs sowie in der überlegten Solostimme kenntlich gemacht:
- Angaben zur Dynamik durch Klammern
- hinzugefügte Artikulationsbögen durch Strichelung (sie basieren übrigens weitgehend auf den musikalisch und spieltechnisch wohldurchdachten Vorschlägen von Tischer-Zeitz)

Notes on the musical text

The present edition is based on a manuscript copy from the estate of J. M. Sperger, which is preserved in the Mecklenburg Landesbibliothek in Schwerin (call number 1688). The original title reads:
DITTERSDORF, C. D. v.: Concerto in Eb. / per il / Contrabasso. / 2: Violini / 2: Flauti / 2: Corni / Viola. / e / Basso. /
This new edition in D major faithfully follows this source – the bars missing from the 1938 edition of Tischer-Zeitz have been restored (I/73–83, 99–109; III/69–72 and 84 as well as the orchestral passages before the recapitulation in the first movement).

In the piano reduction and in the solo-part printed above, necessary alterations to the original and editorial additions are identified as follows:
- dynamic markings are given in brackets.
- added articulation marks appear as dotted slurs (mainly derived from the markings of Tischer-Zeitz, which are musically and technically sound).



double bass

for double bass and orchestra

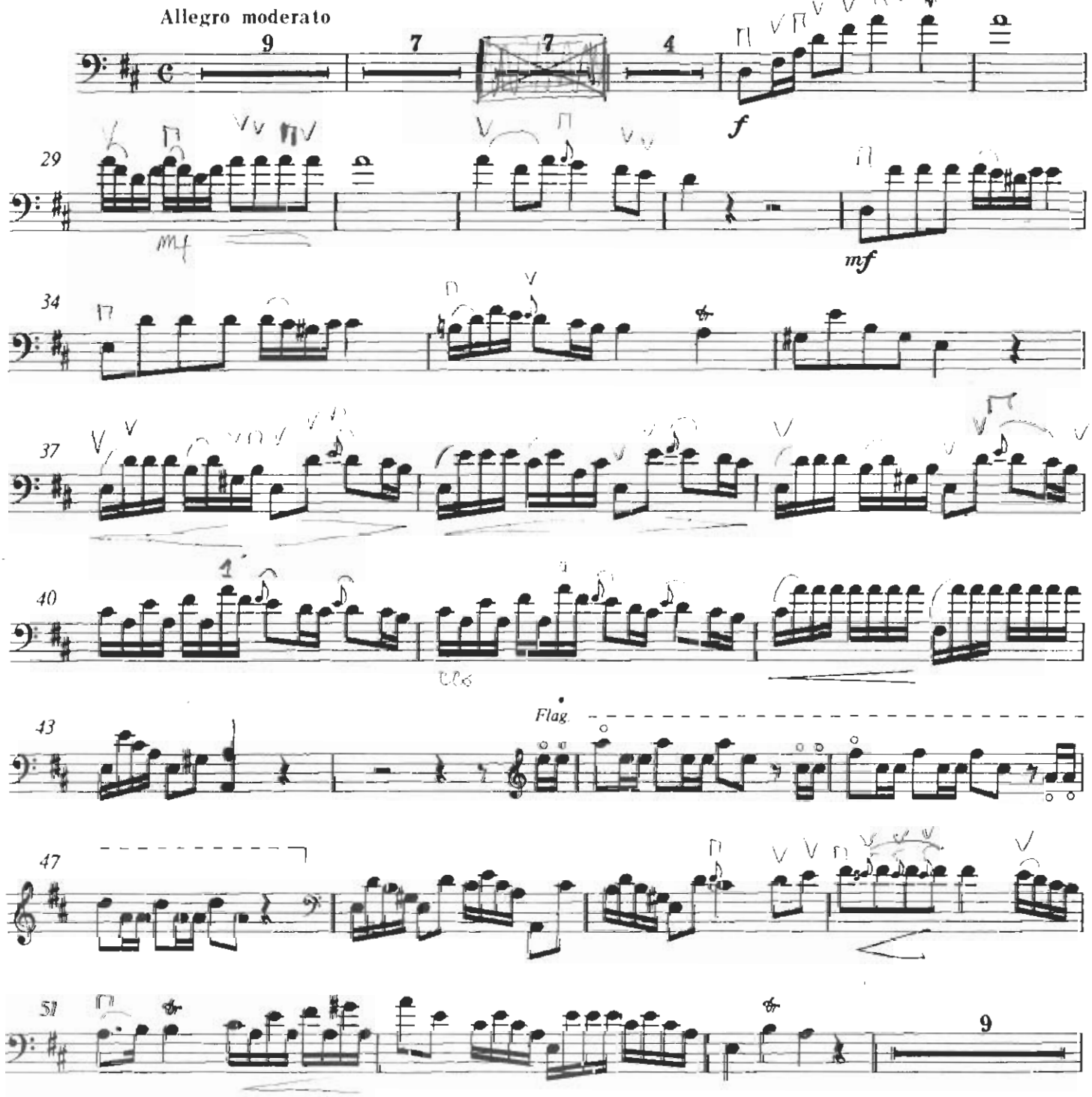
Karl Ditters von Dittersdorf

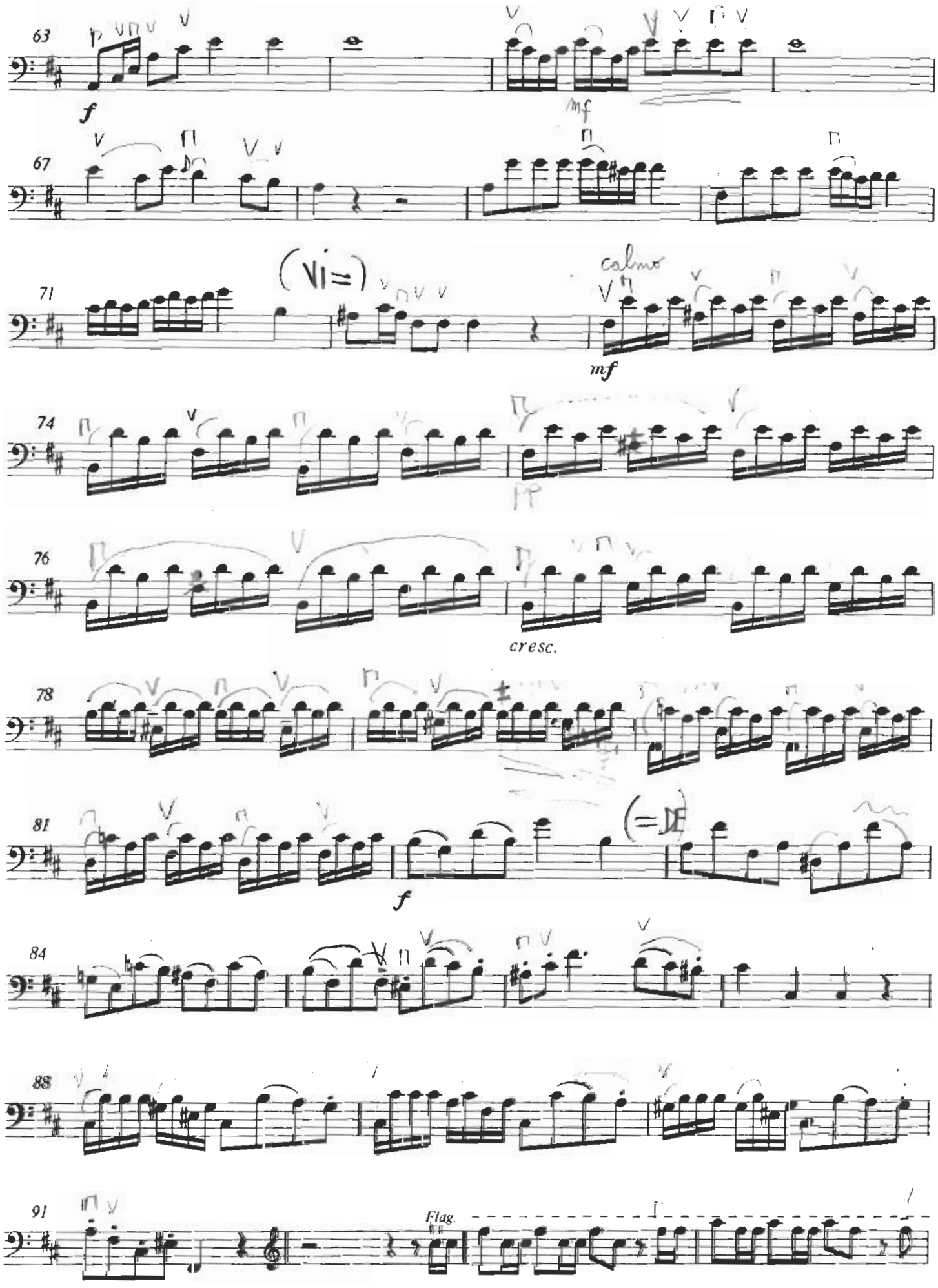
concerto no.2

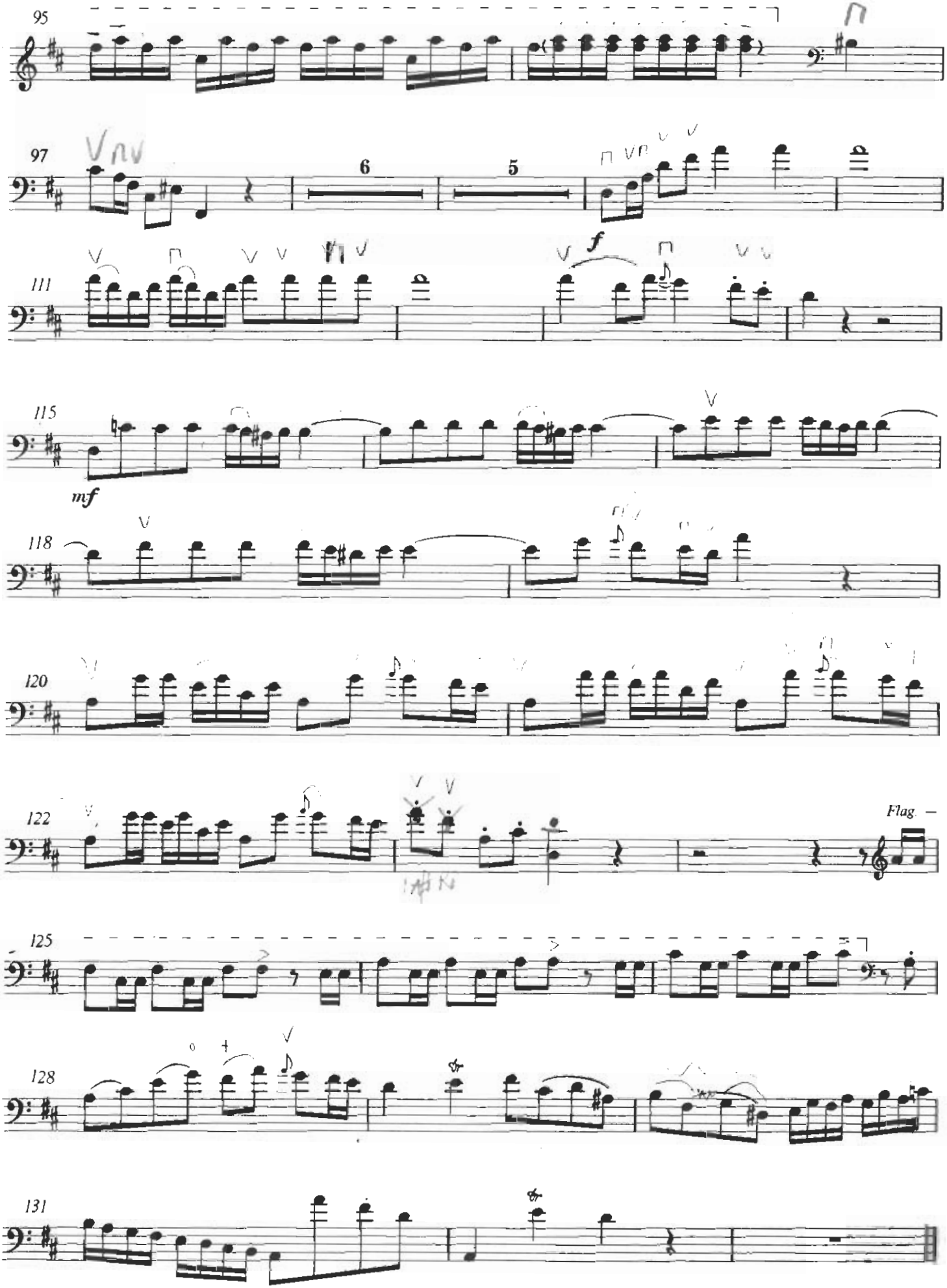
Giuseppe Ettorre

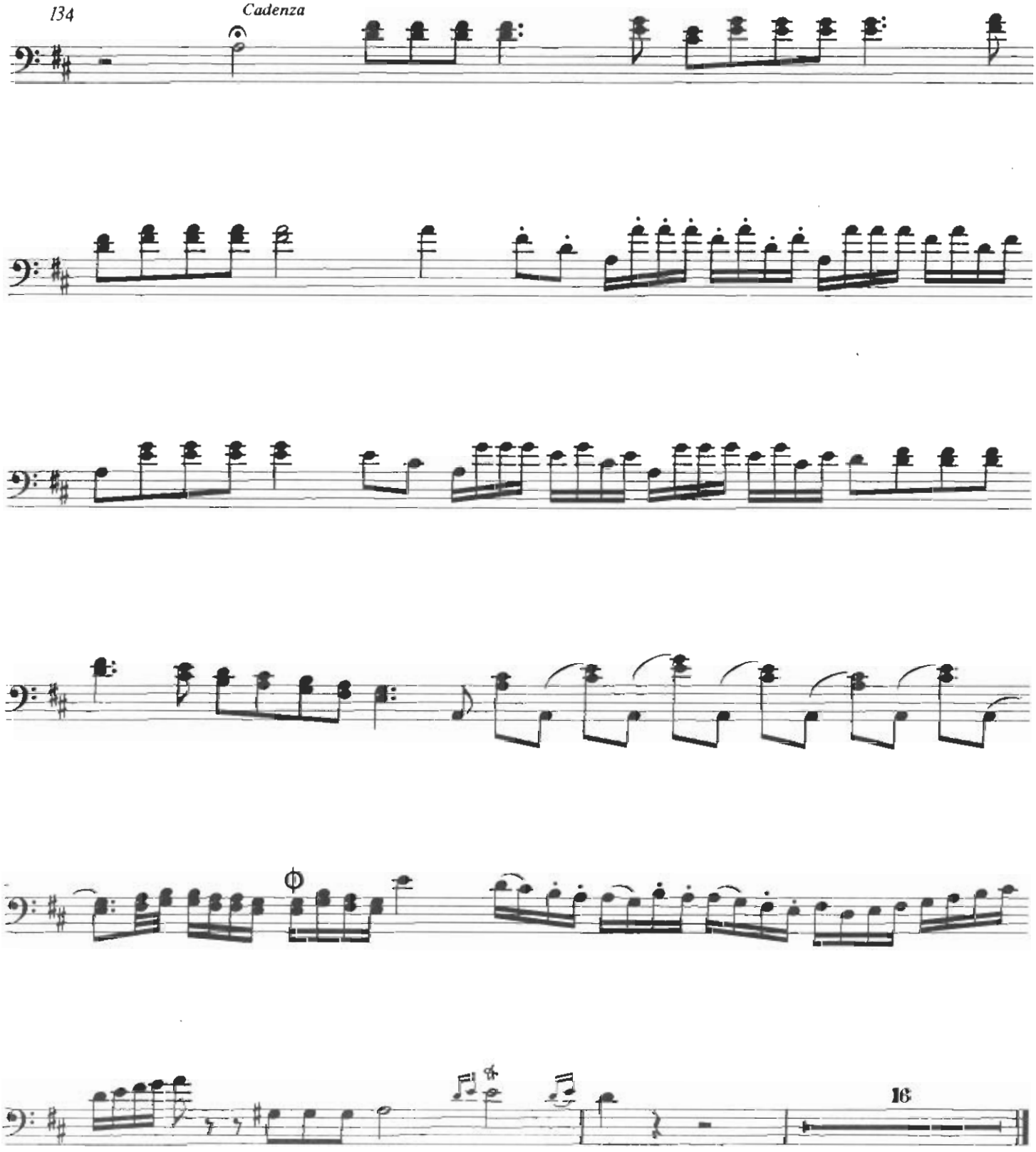
piano reduction by Clifford Lee

edited by Rodney Slatford



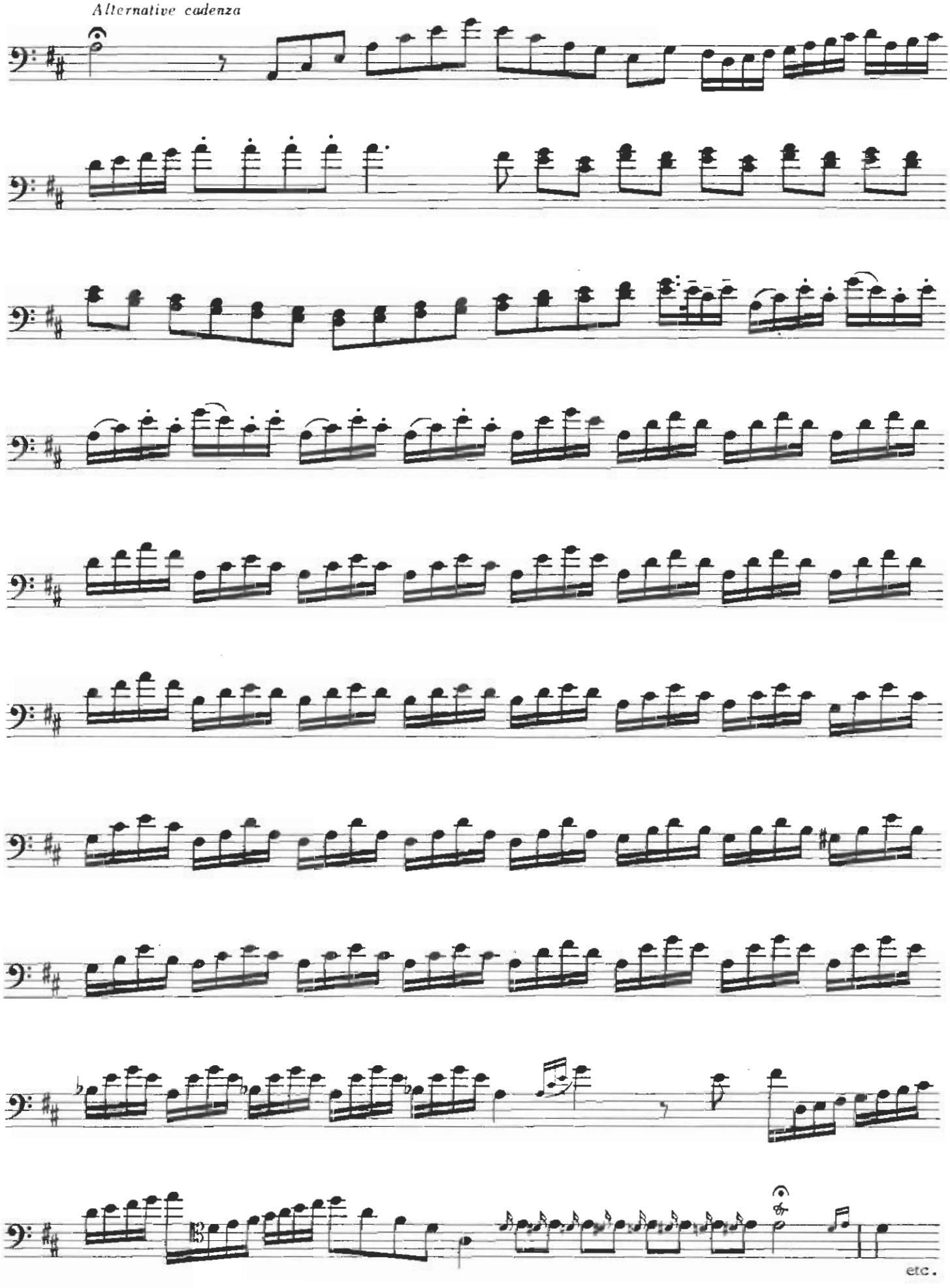

63
f
mf
67
71
(VI=)
calmo
mf
74
76
cresc.
78
81
(=DE)
f
84
88
91
Flag.

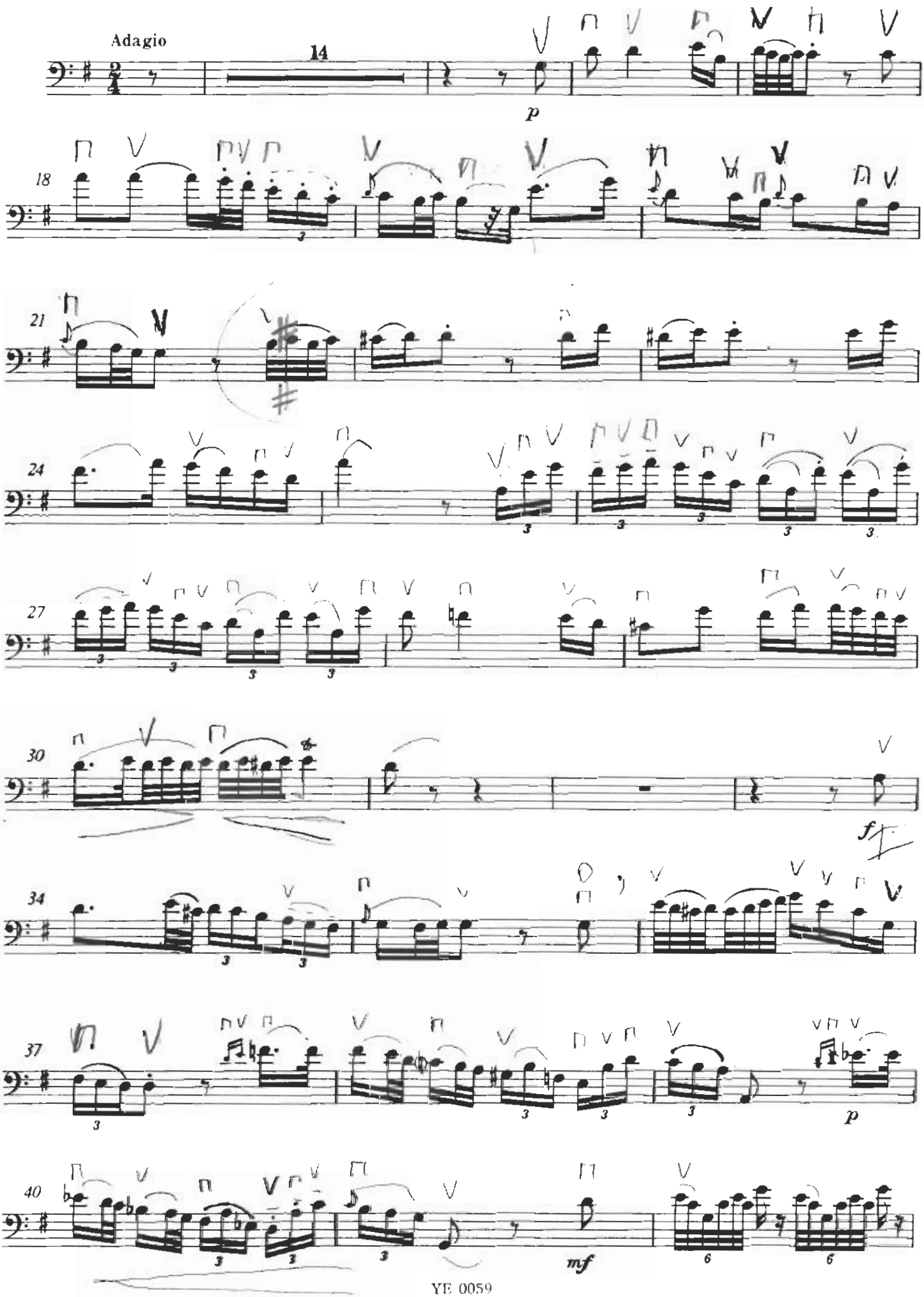

95
97
6
5
111
f
115
mf
118
120
122
Flag.
125
128
131

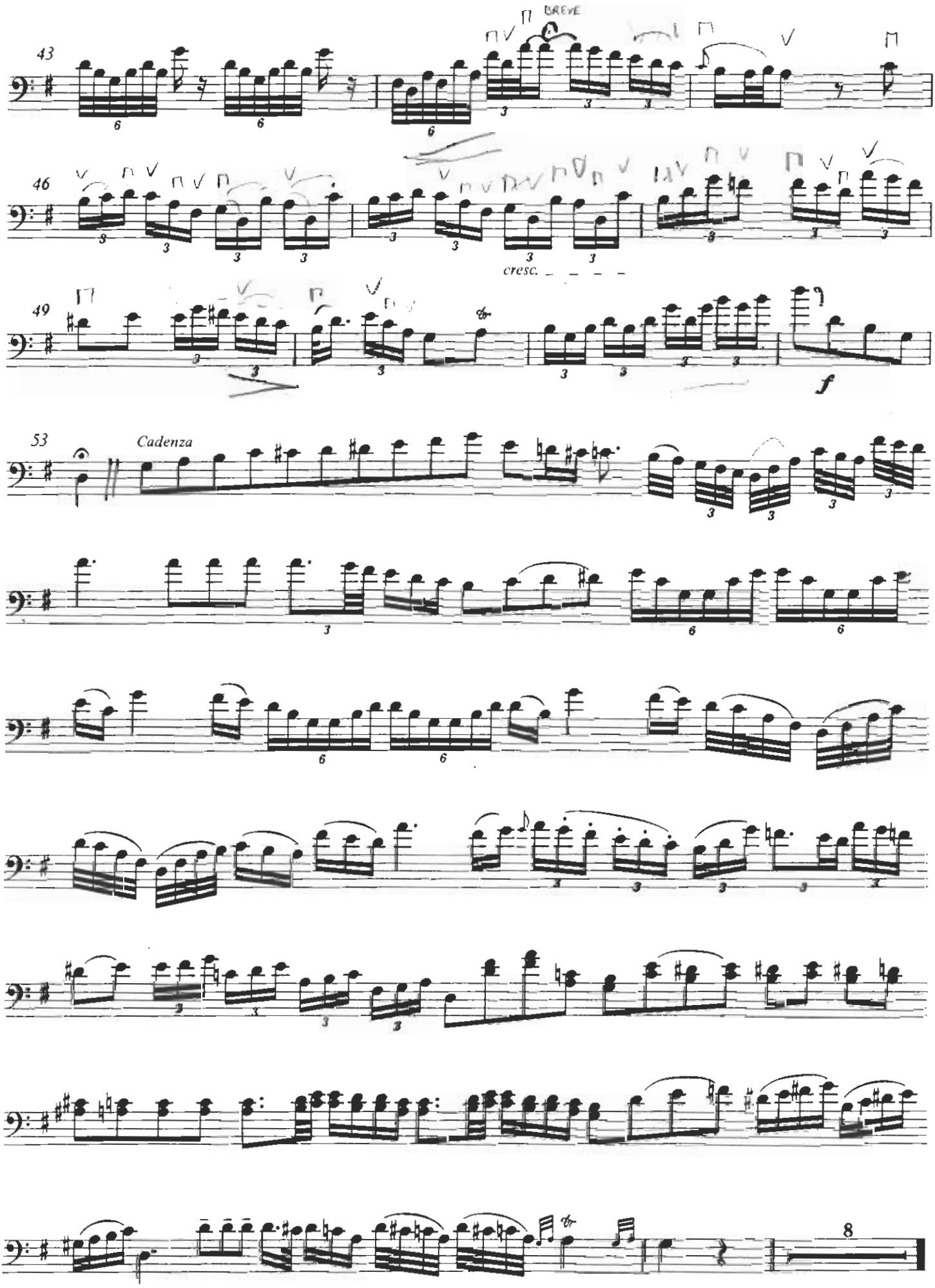

134
Cadenza
16

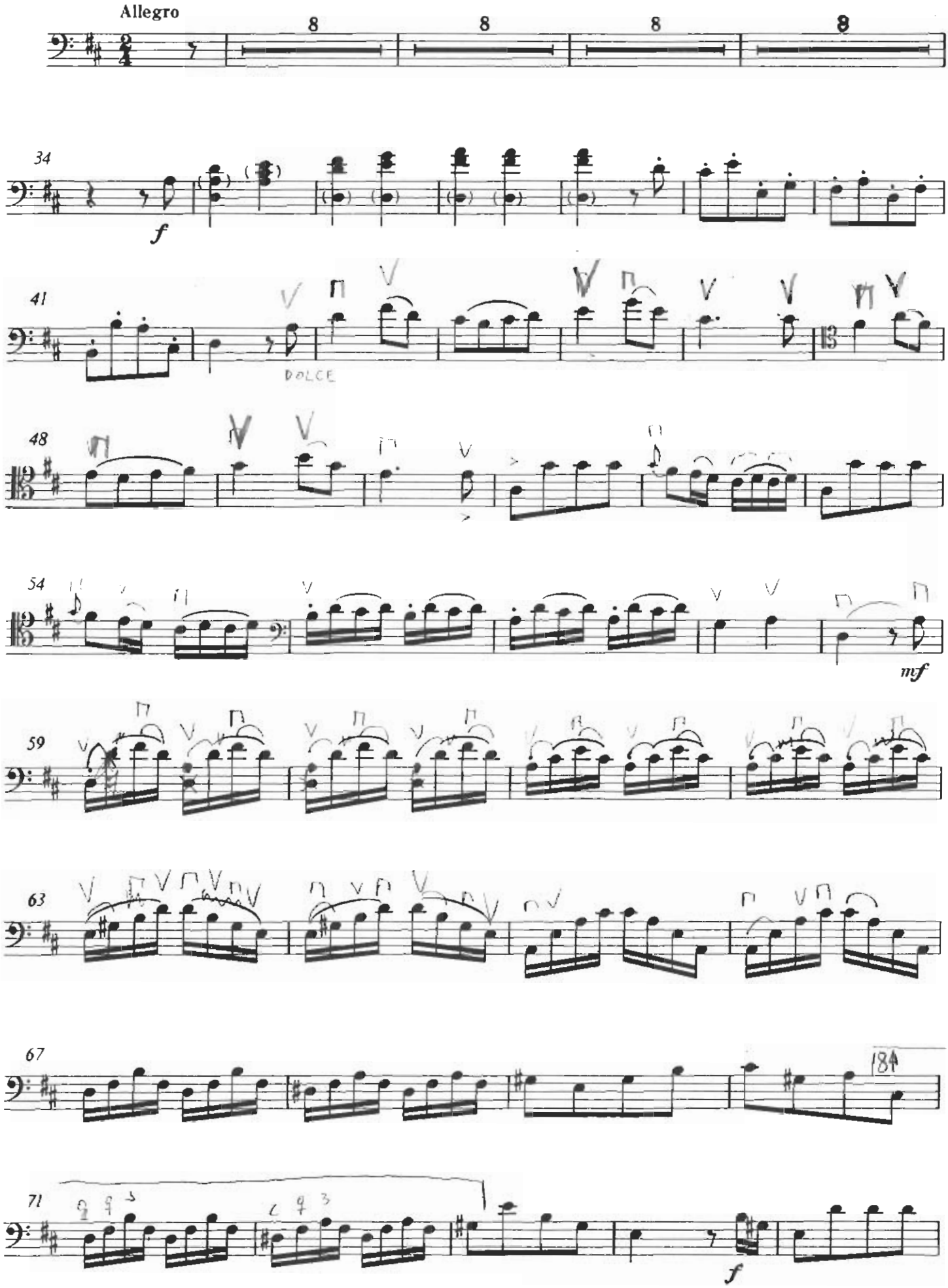
Alternative ending for first Cadenza
Andante
Allegro
etc.

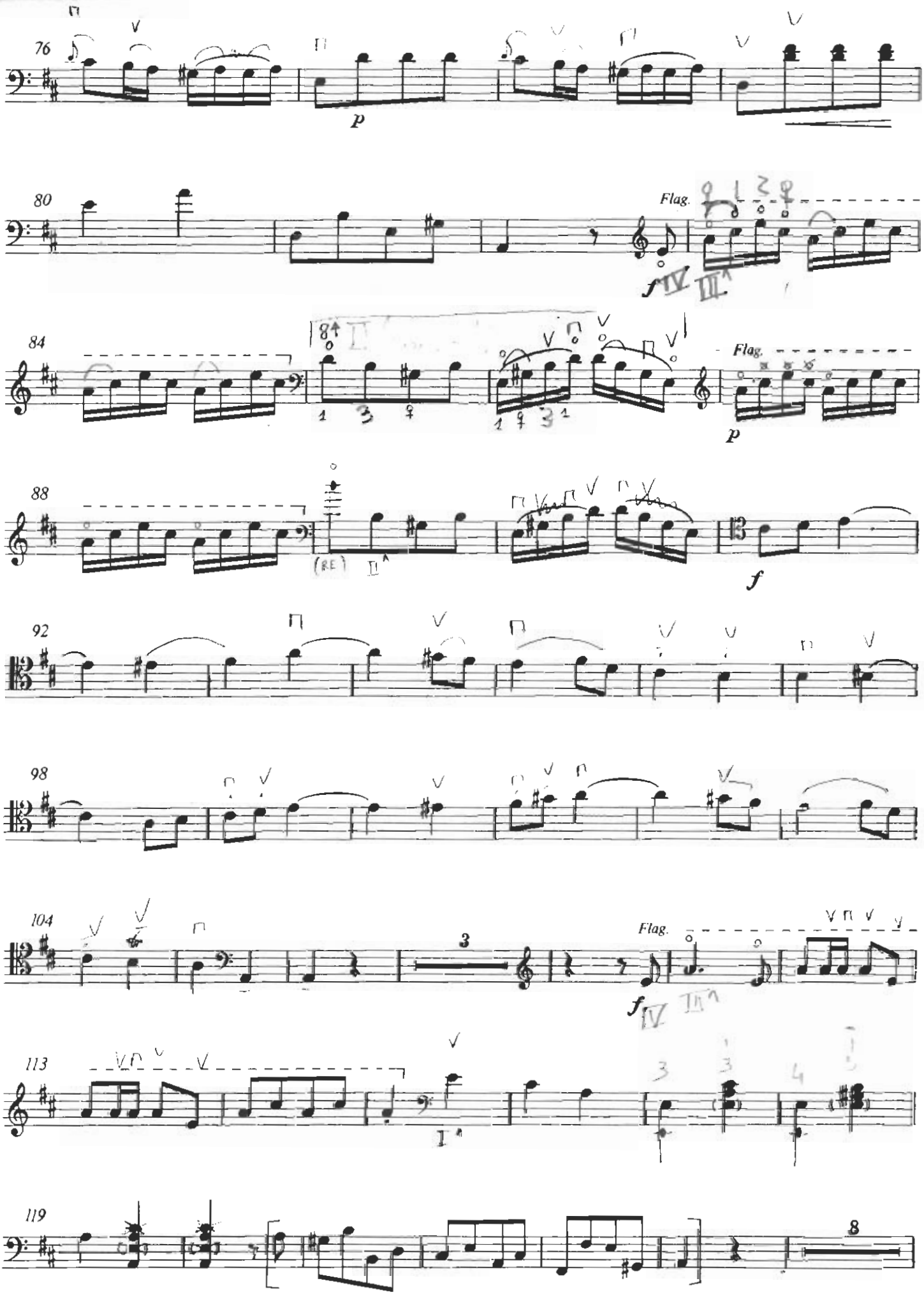
Alternative cadenza

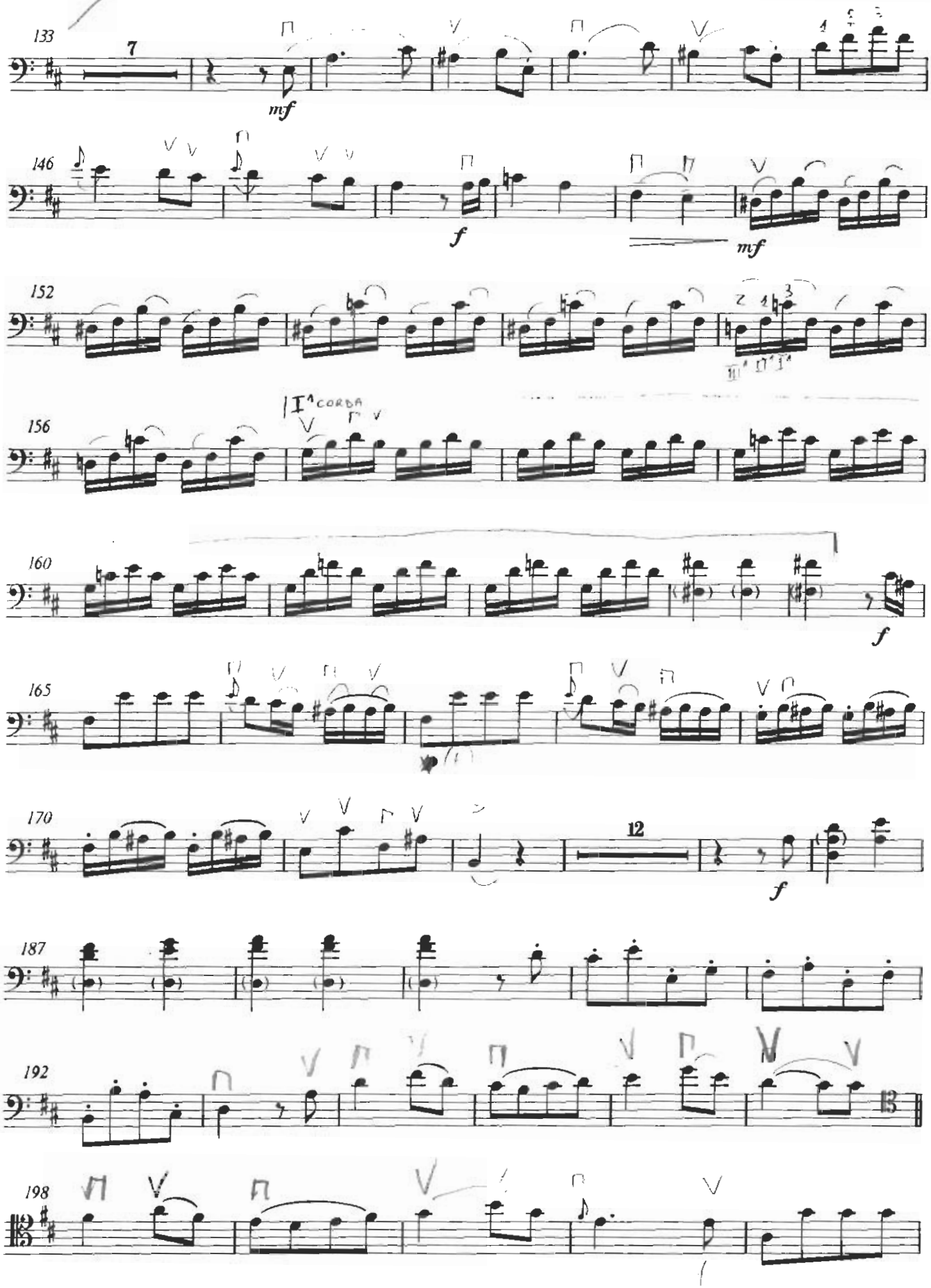


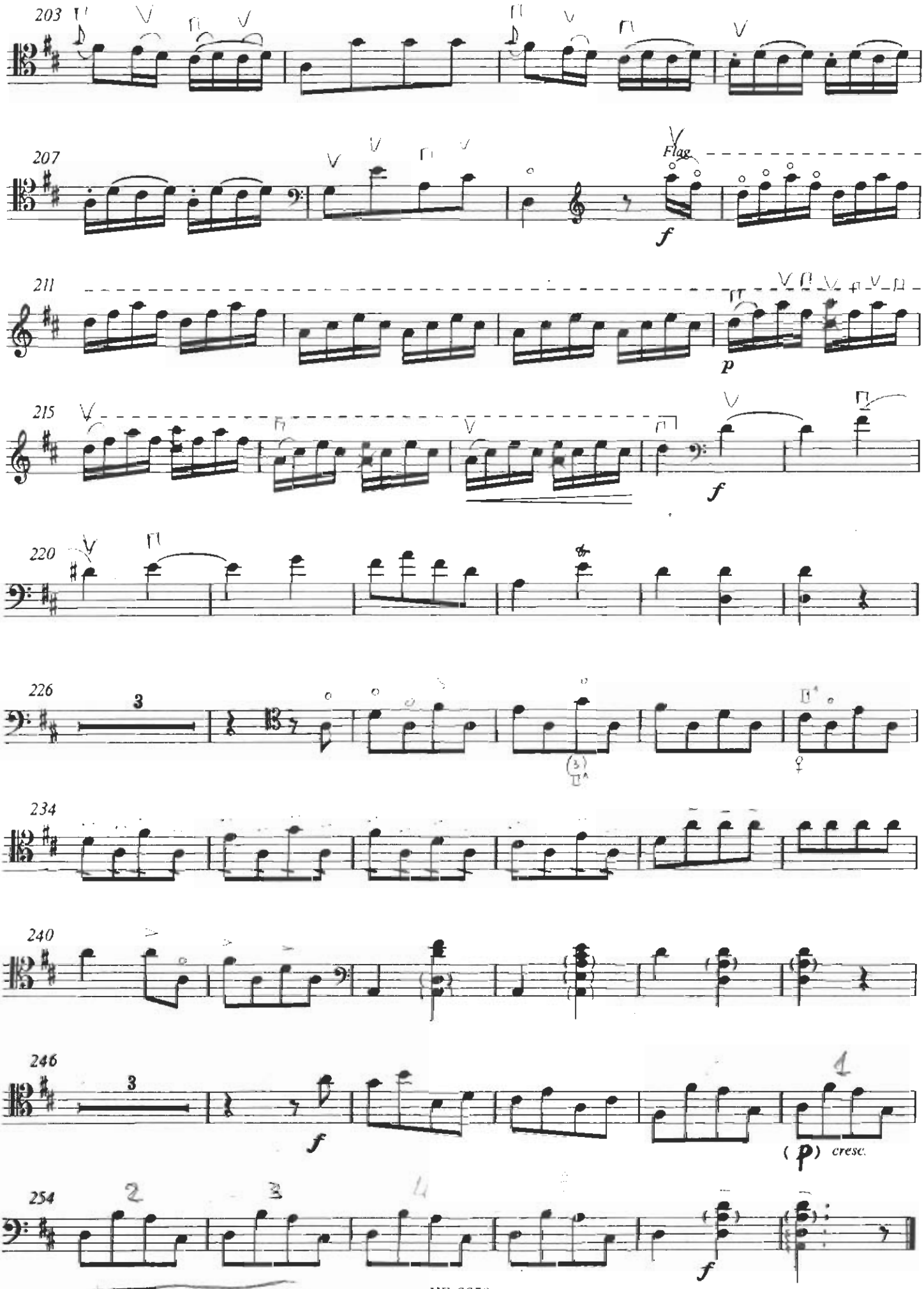

Adagio
14
p
18
21
24
27
30
f
34
37
p
40
mf


43
BREVE
46
cresc.
49
f
53
Cadenza
8


Allegro
8
8
8
8
34
f
41
DOLCE
48
54
mf
59
63
67
184
71
f


76
p
80
Flag.
f
84
Flag.
p
88
(RE)
f
92
98
104
3
Flag.
f
113
119
8


133
7
mf
146
f
mf
152
156
I^ CORDA
160
f
165
170
12
f
187
192
198



Giuseppe Ettorre
13 - 12 - 94