Eighth Note Publications

Concerto in D

Joseph Riepel

Arranged by Kevin Eisensmith

The tonal structure of this movement is fairly typical: the work modulates from the tonic (D major) to the dominant during the first solo section (m. 24), and the relative minor of the dominant (f#) is suggested (m. 49) just prior to the return of the tonic and the final solo statement (m. 57). The tempo for the first movement is given as Allegro non troppo. One need only look at the intricate rhythmic figures of the opening ritornello to understand why the composer might recommend that the performers play the movement "not too quickly." This indication is, nevertheless, nebulous because tempo markings often relate strictly to mood, not to tempo.

Riepel provides dynamic indications for every instrument in this concerto other than the trumpet, although these indications are limited mainly to piano and forte in the first movement. The trumpet soloist was apparently free to determine his own dynamic shadings. Although there are no dynamics indicated at the beginning of the movement, it can be assumed that the opening tutti was to be performed at the forte level.

Movement two, Adagio, is in five large parts:

mm.	1 - 12	Tutti 1 (opening ritornello)
	13 - 26	Solo 1
	26 - 37	Tutti 2 (ritornello)
	38 - 53	Solo 2 (ending in cadenza)
	53 - 59	Tutti 3 (closing ritornello)

The structure of this movement is similar to that of the first movement in that the principal periods--those performed by the soloist--are separated by ritornellos. Riepel utilizes a reduced orchestra for this movement by omitting the horns.

The melodic line of the solo section, with its elaborate ornamentation, is typical of a concerto slow movement. As expected, the melody is based upon the ritornello, and the first four measures duplicate the "a" phrase. The second violin, viola and basso continuo parts double the trumpet's dotted rhythms to provide additional emphasis, and the viola and continuo parts are marked at a louder dynamic level.

PREVIEW ONLY

Riepel selected A major, the dominant of the key of the concerto, as the key center for this movement. A customary modulation to the dominant (E major) and a transition to the parallel minor of the dominant (E minor) occur before the tonic returns and the movement ends in A major. A fermata, the standard indication at that time for a cadenza, is inserted near the end of the movement. A written-out cadenza is provided in the trumpet part, an unusual addition in an eighteenth-century concerto. The cadenza is fairly short, equivalent to approximately six measures.

Movement three, Presto, is in five large parts:

mm.	1 - 27	Tutti 1 (opening ritornello)
	28 - 55	Solo 1
	55 - 74	Tutti 2 (ritornello)
	75 - 116	Solo 2
	116 - 122	Tutti 3 (closing ritornello)

Riepel utilizes Baroque ritornello form once again, but the structure for this movement is less complicated--almost simplistic--when compared to the previous movements. This movement, however, offers a good example of Riepel's use of an initial motive as a means of unification.

The tonal structure of this movement is the least complicated of the three: D major modulating to the dominant (A major) and then returning to the tonic. This is in keeping with the style of the movement, which is light-hearted, and similar to the passepied.

That Riepel did not prepare a score is not uncommon for works of this era, since either the soloist, the first violinist or the keyboardist served as the conductor. He would insert the necessary cues in his part; therefore, a complete score would be unnecessary. Manuscript parts are available for the following instruments: Clarino Principale (Trumpet), for an instrument pitched in D; Violino Primo (Violin I); Violino Secundo (Violin II); Alto Viola (Viola); Flauto Traverso Primo and Flauto Traverso Secundo (Flute I and Flute II); and Basso cum Ripieno. Included are two separate parts for bass instruments: a Basso Continuo, which plays continuously throughout the concerto, and a Basso Ripieno, which contains the same pitches as the Continuo, but only during the tutti or forte sections. The Basso Continuo was performed by the cello and harpsichord. The harpsichordist was expected to improvise accompanying chord structures based on the given bass line, but no chord figures are given. The Basso Ripieno was played by the double bass. Although they are not listed on the title page of the concerto, parts for two horns pitched in D (Cornu Primo and Cornu Secundo), which perform as part of the ripieno ensemble, are included.

Of the four extant concertos in the Fulda Collection, only Riepel's composition has never been published. Despite the fact that Musica Rara announced more than twenty-five years ago that it intended to publish Riepel's concerto, this is the first time that the work appears in print.

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Trumpet and Strings

Concerto in D

á Clarino Principale

I

Joseph Riepel
(1709-1782)
Edited by Dr. Kevin E. Eisensmith

Allegro non troppo ♩ = 76

Trumpet in D
Flute I
Flute II
Horn I in D
Horn II in D
Violin I
Violin II
Viola
Basso Ripieno
Continuo

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Tpt
Fl I
Fl II
Hn I
Hn II
Vln I
Vln II
Vla
Rip
Cont

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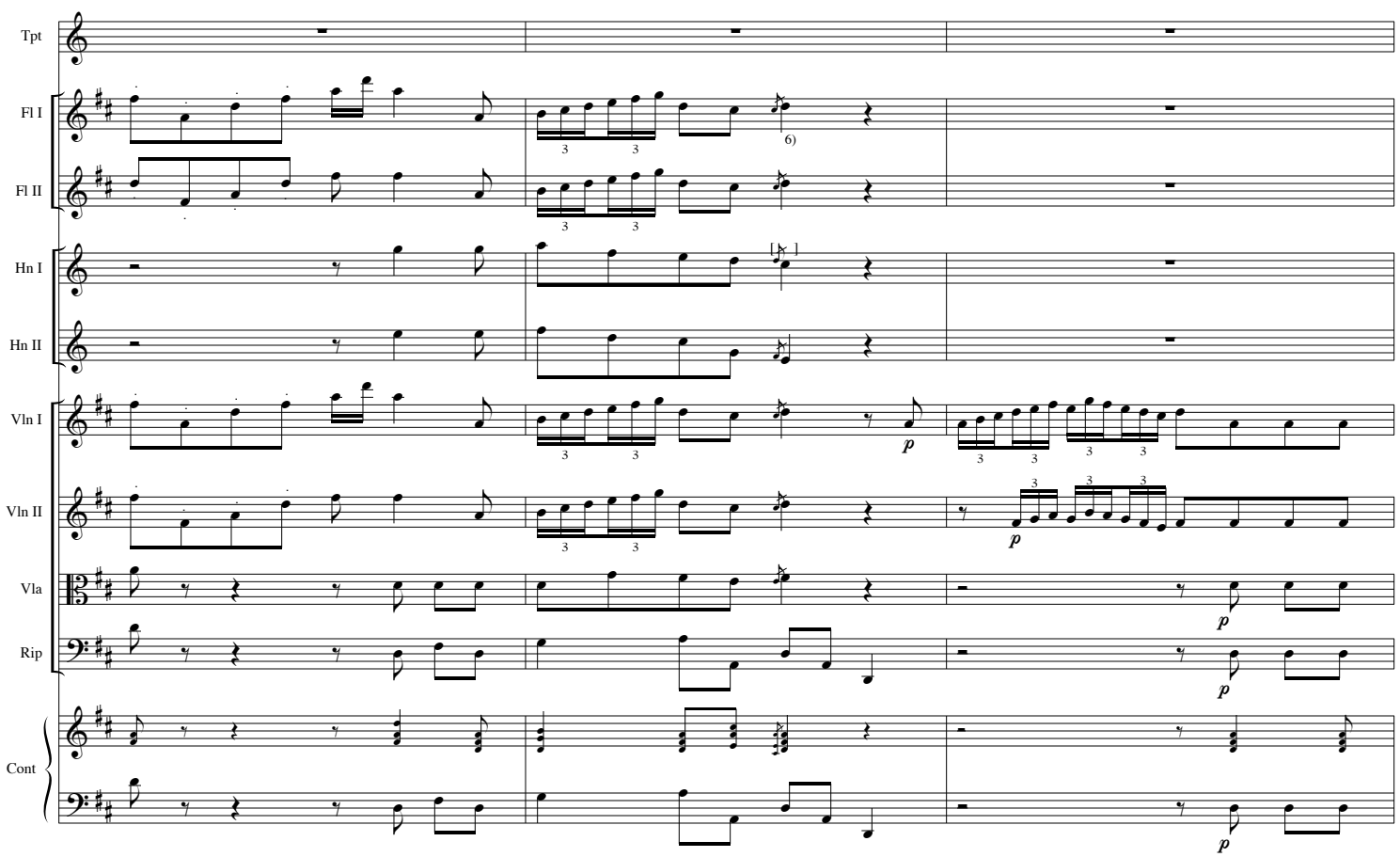

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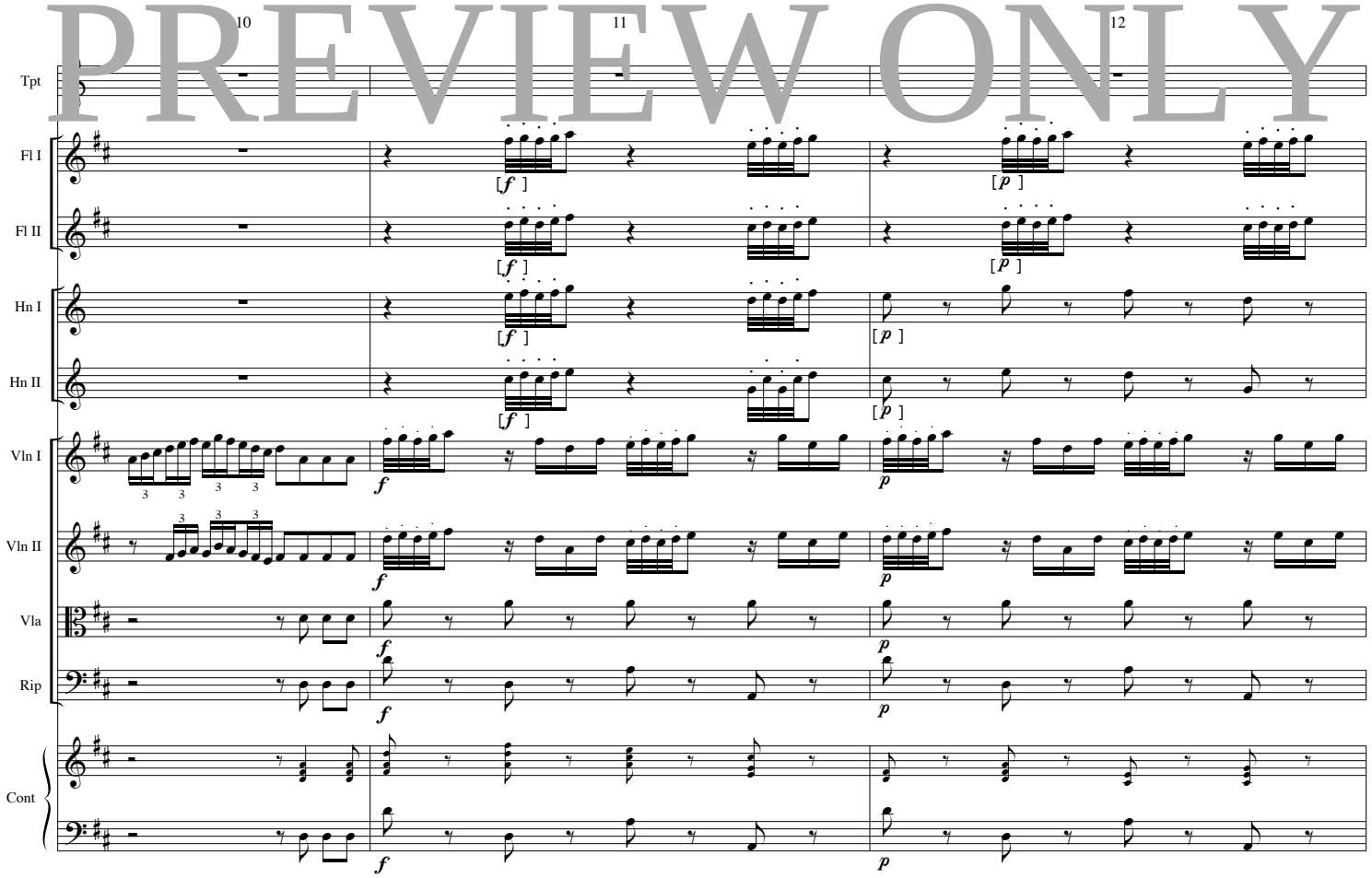

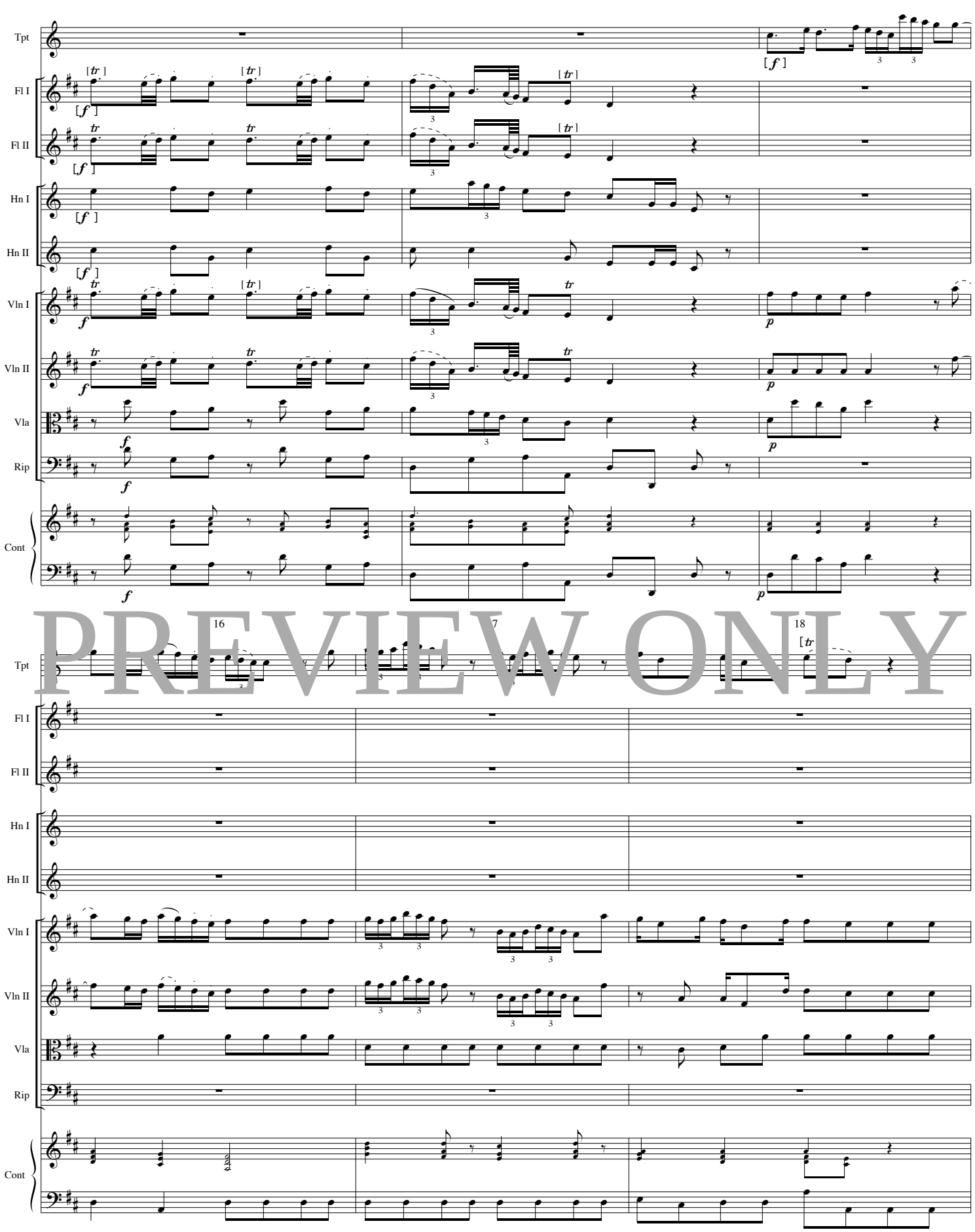

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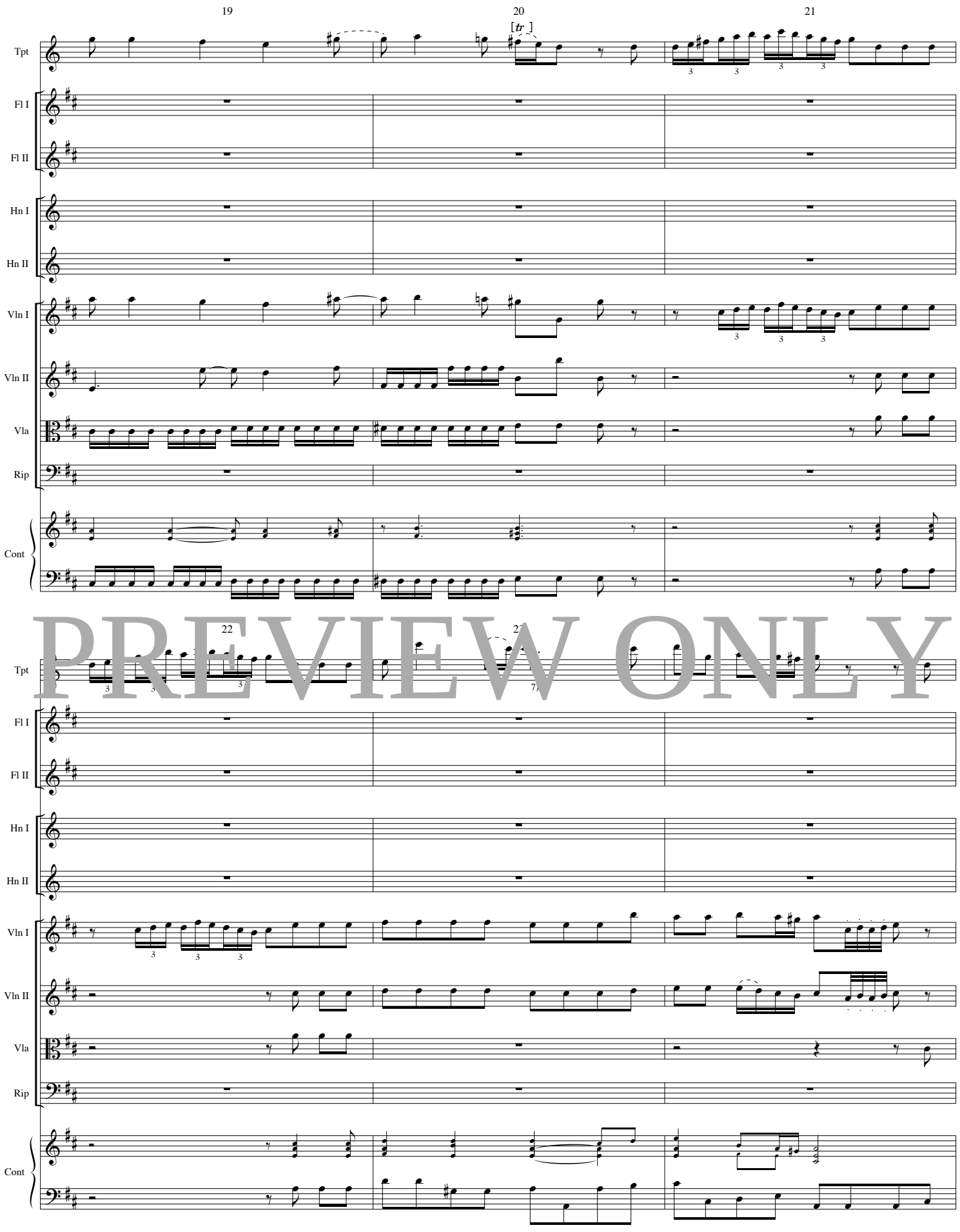

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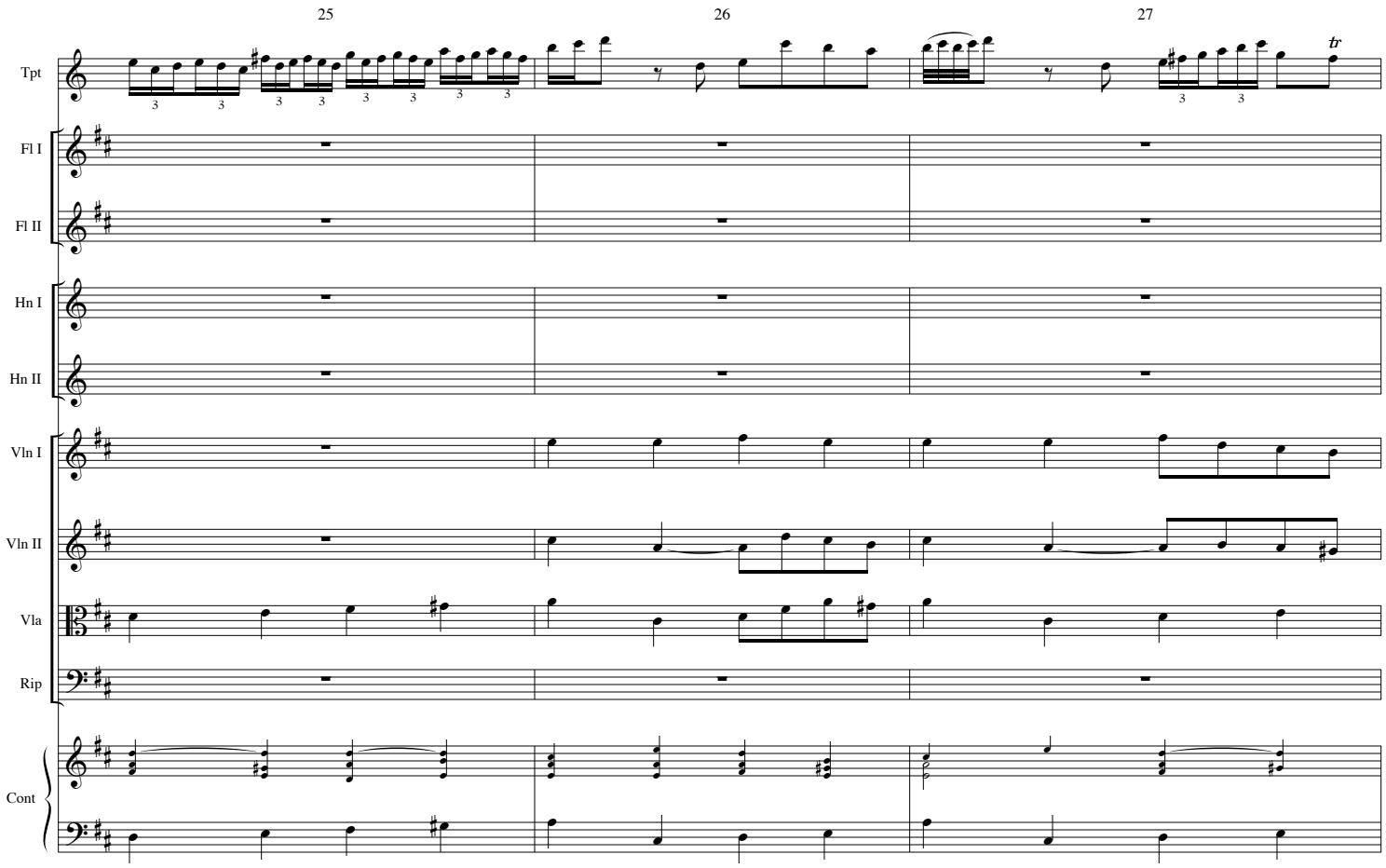

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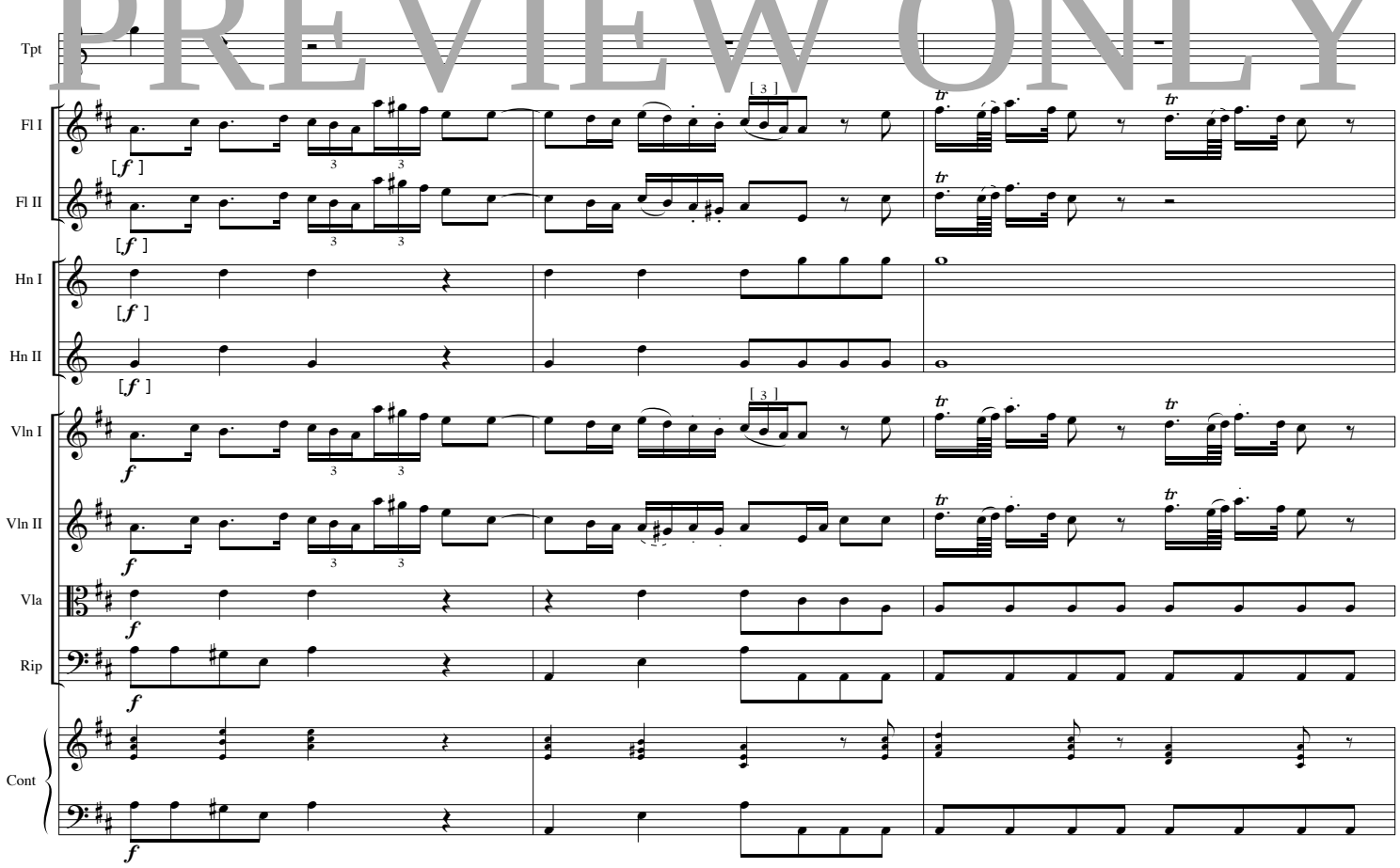

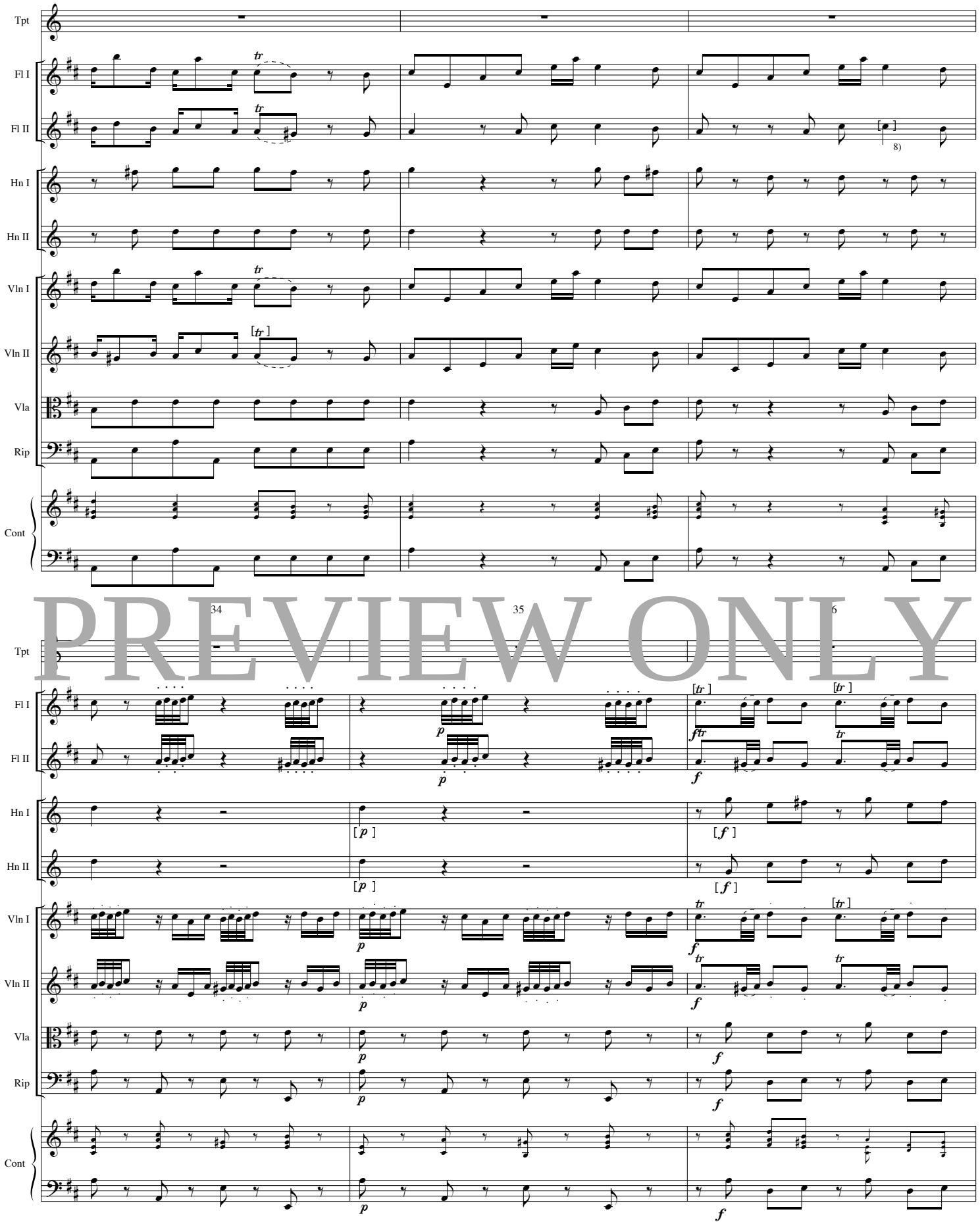

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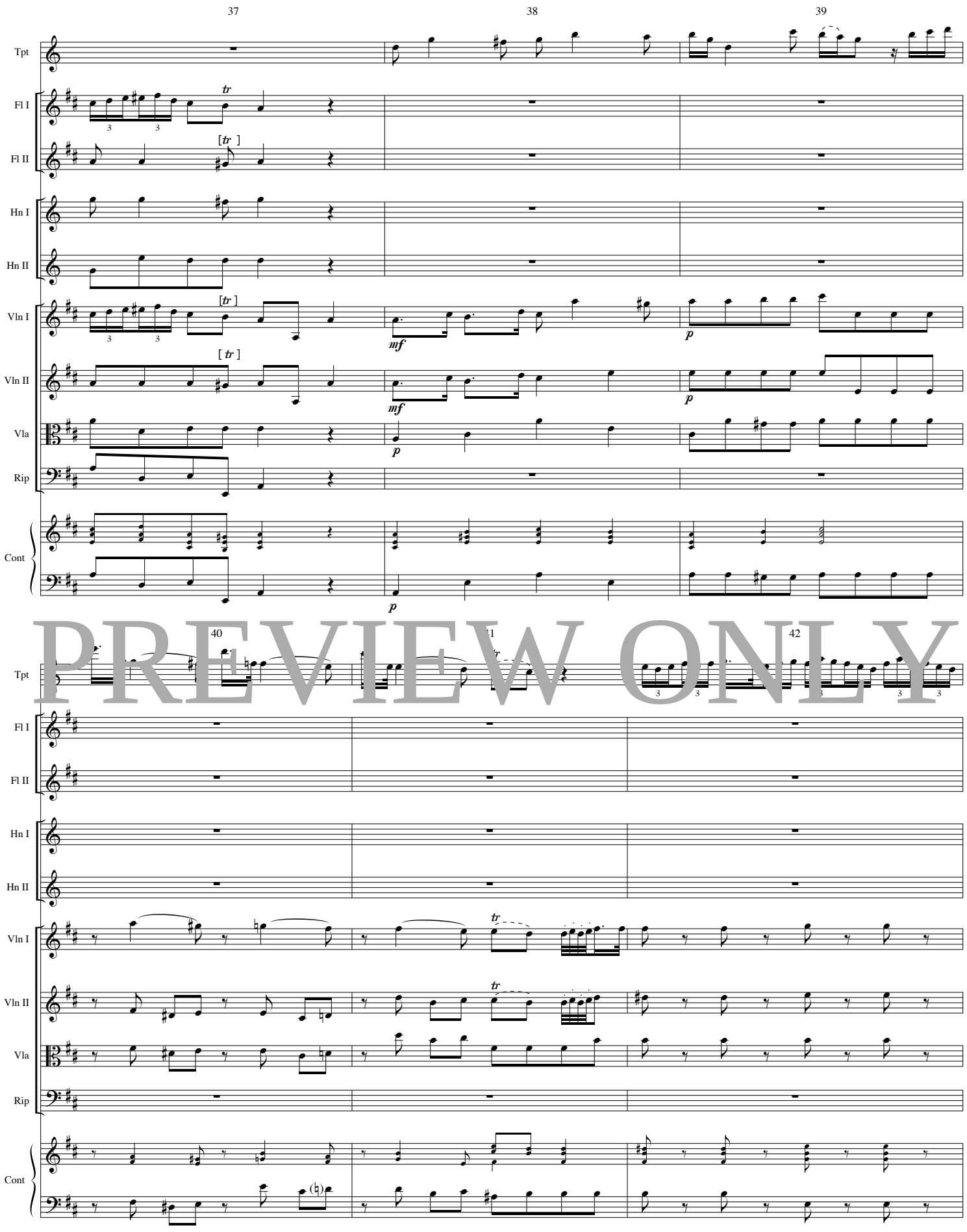

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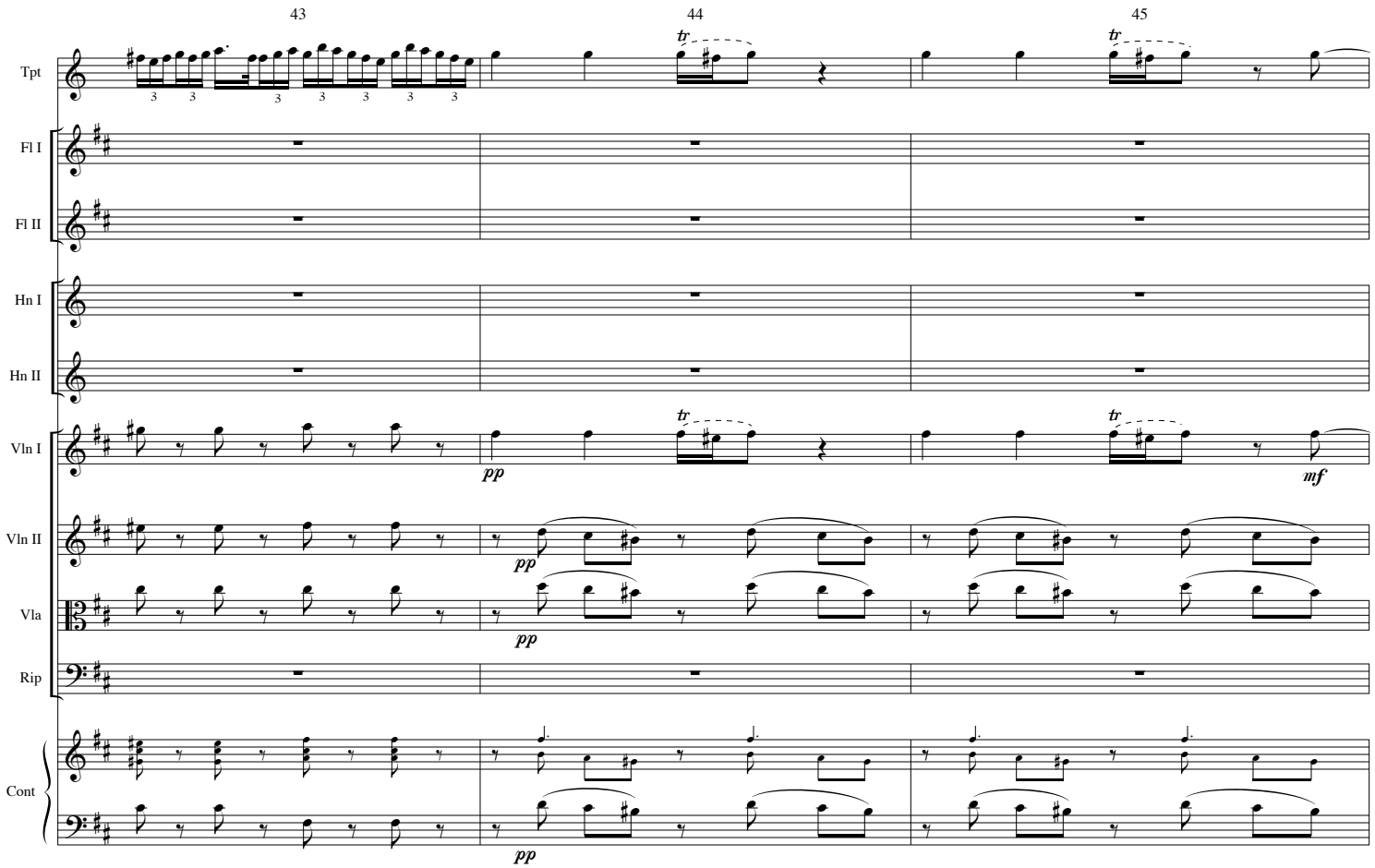

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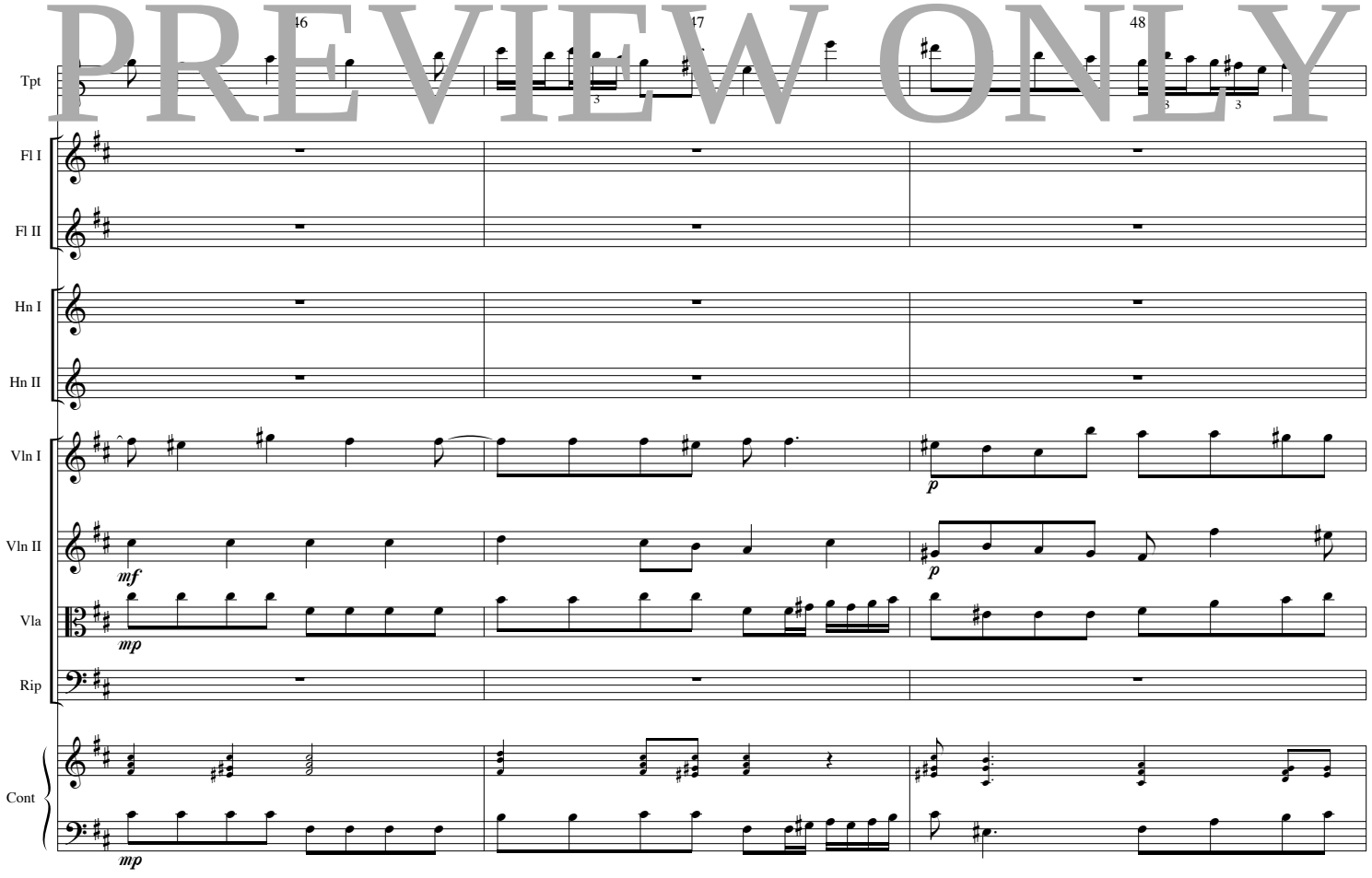

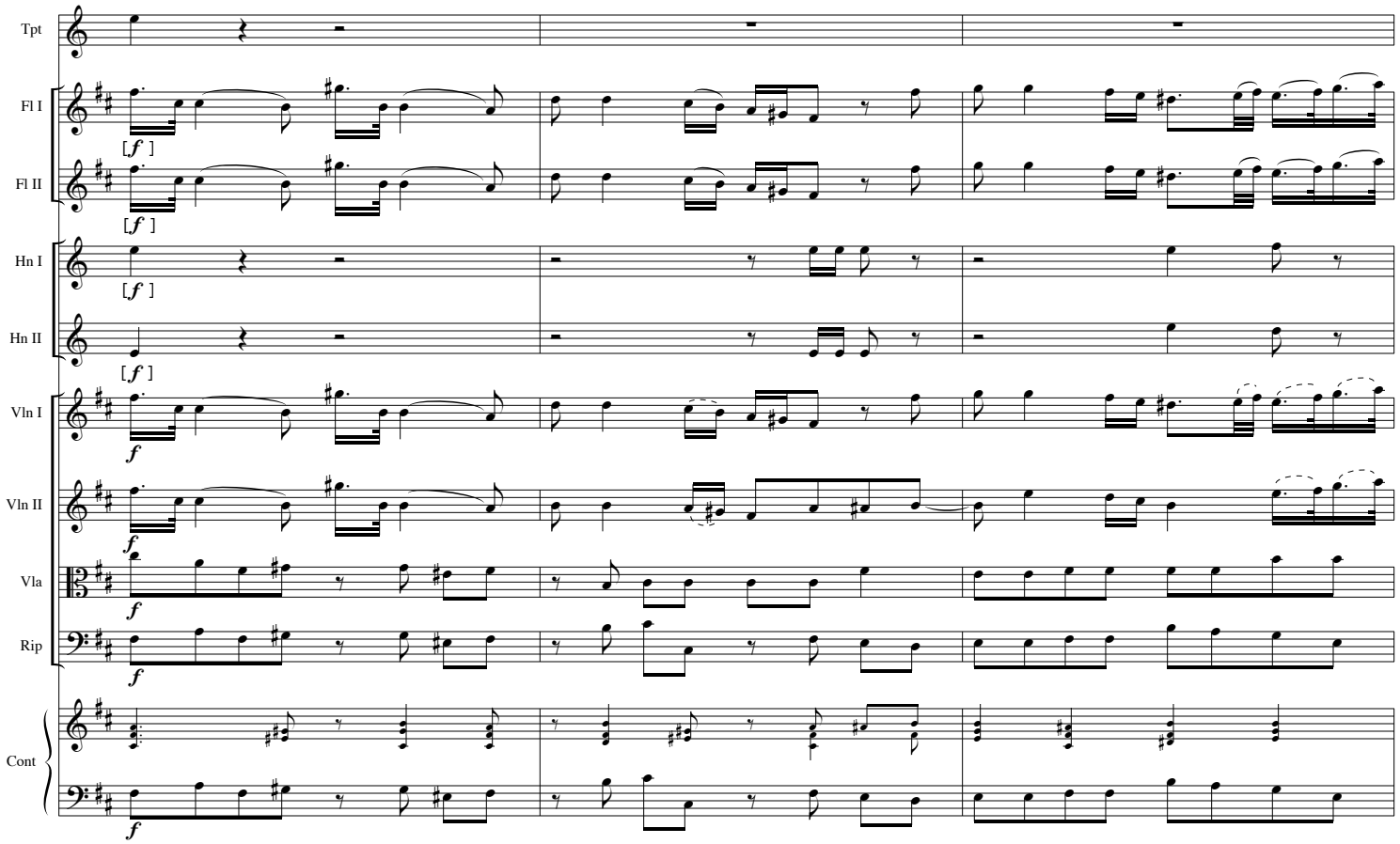

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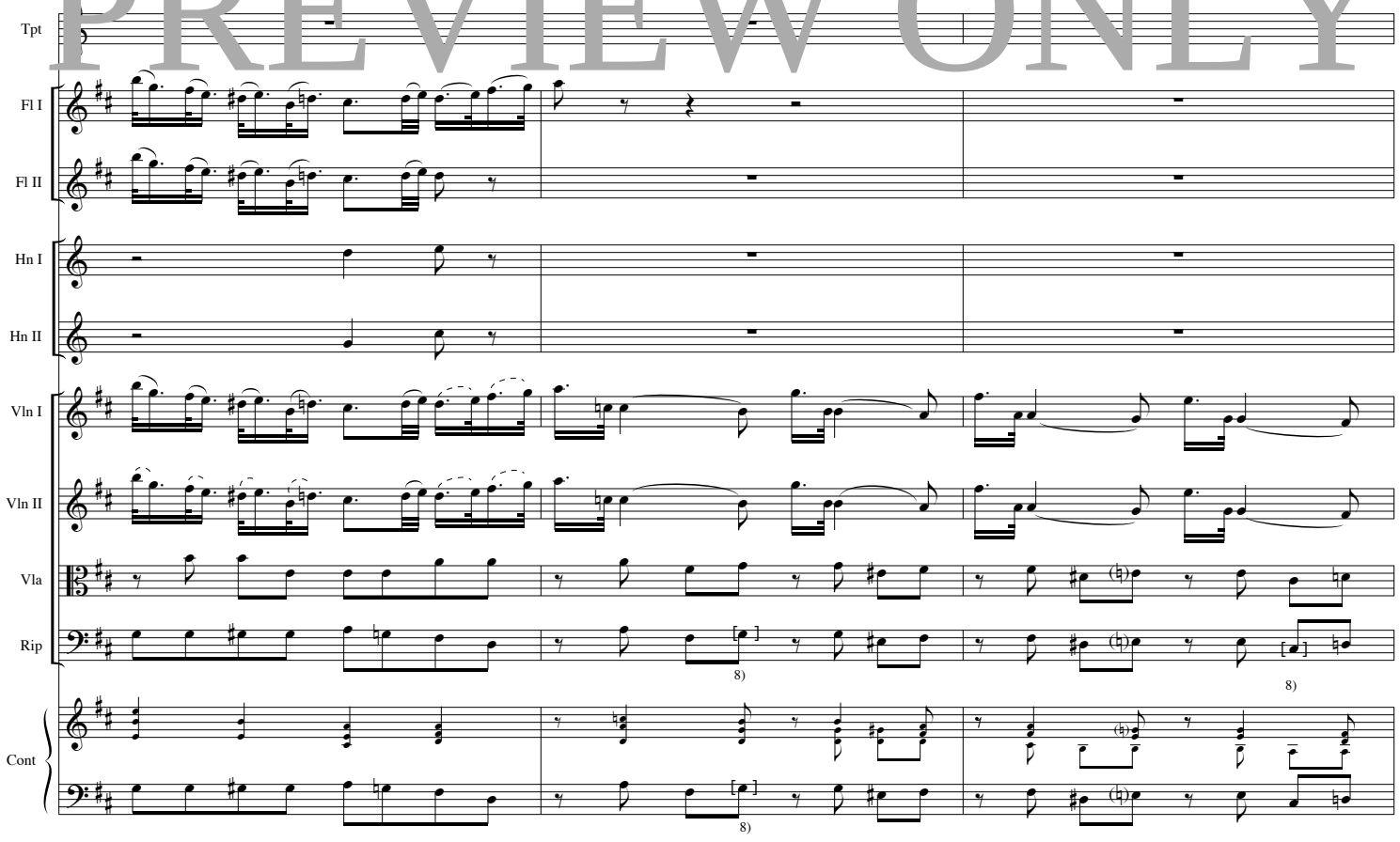

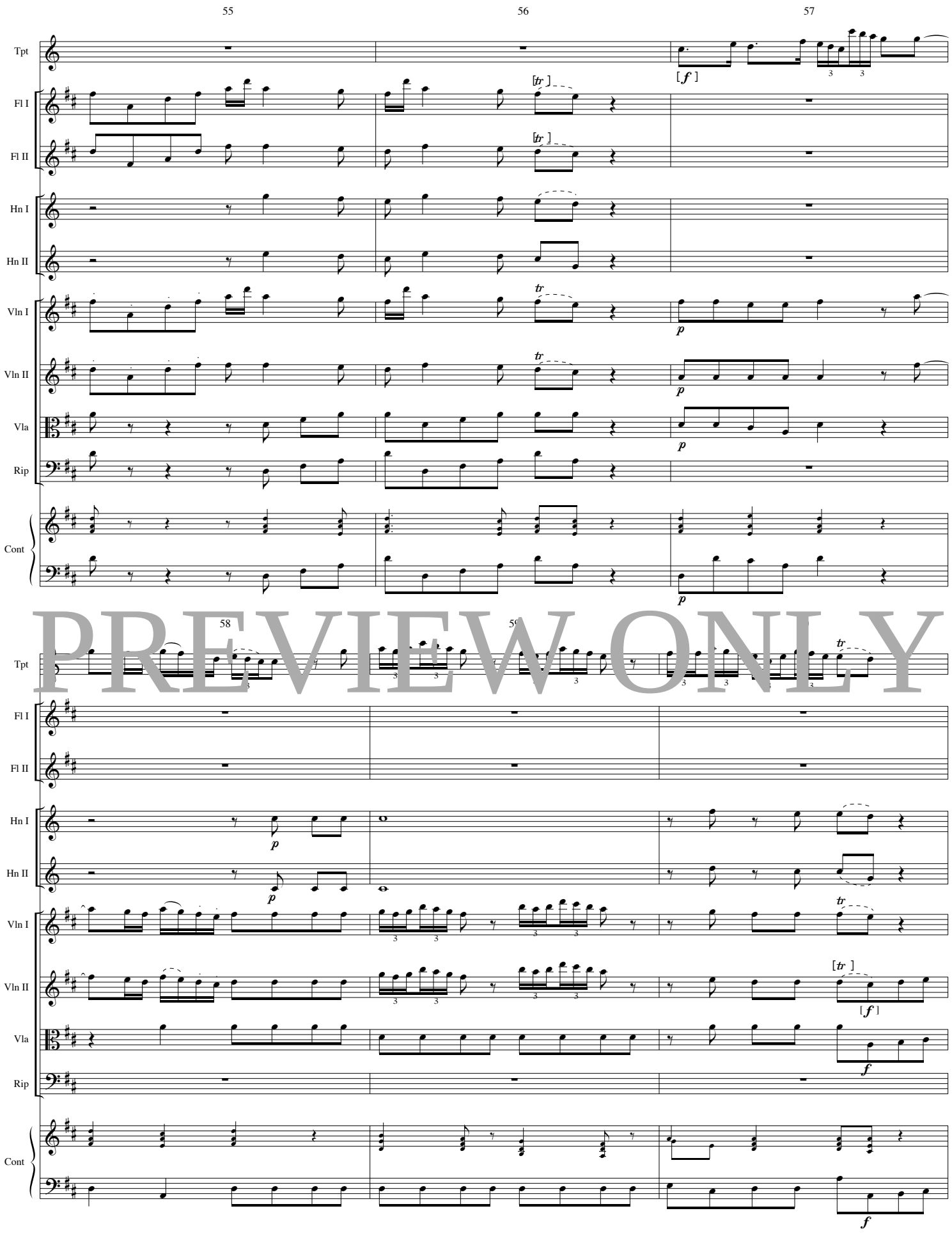
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56
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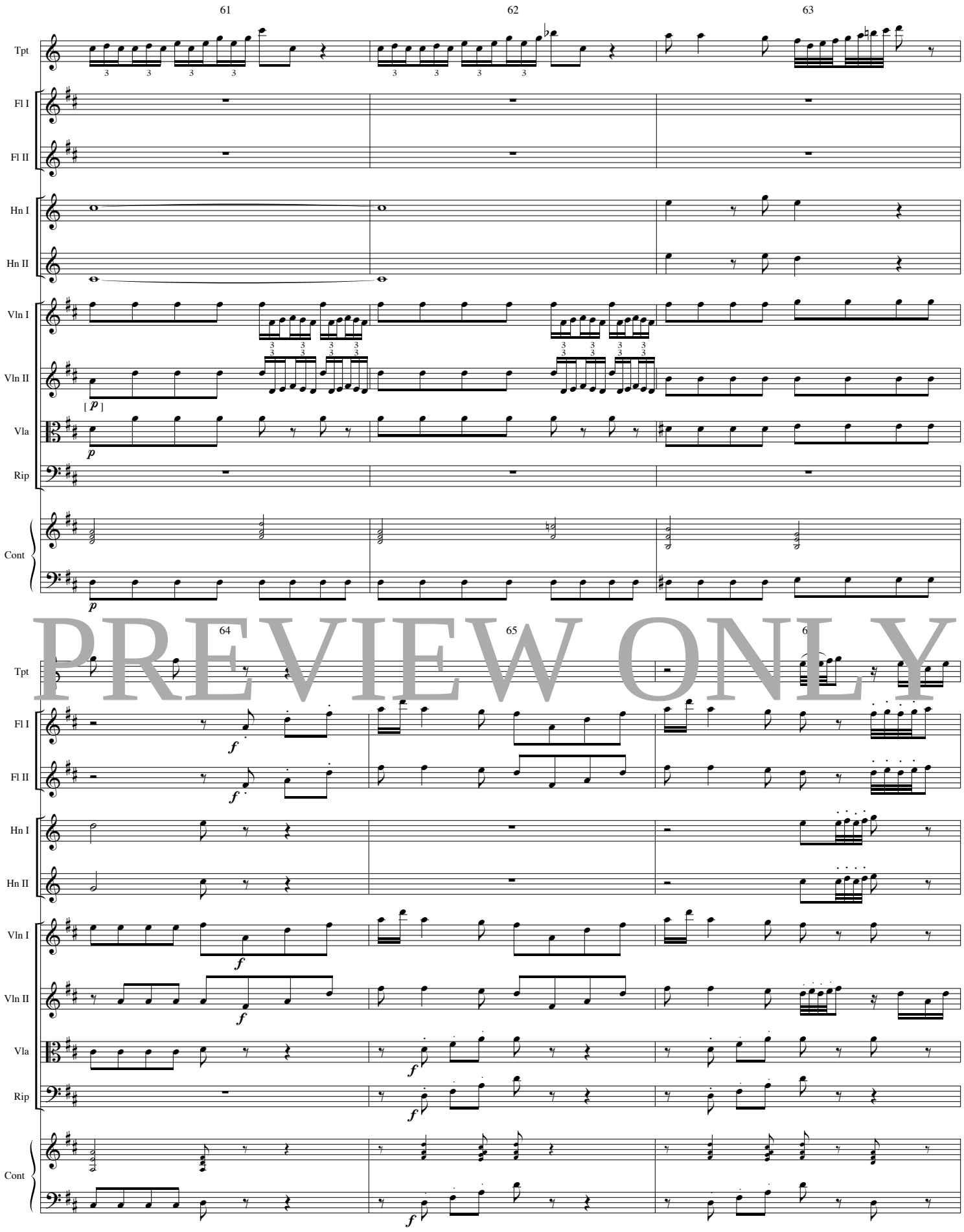

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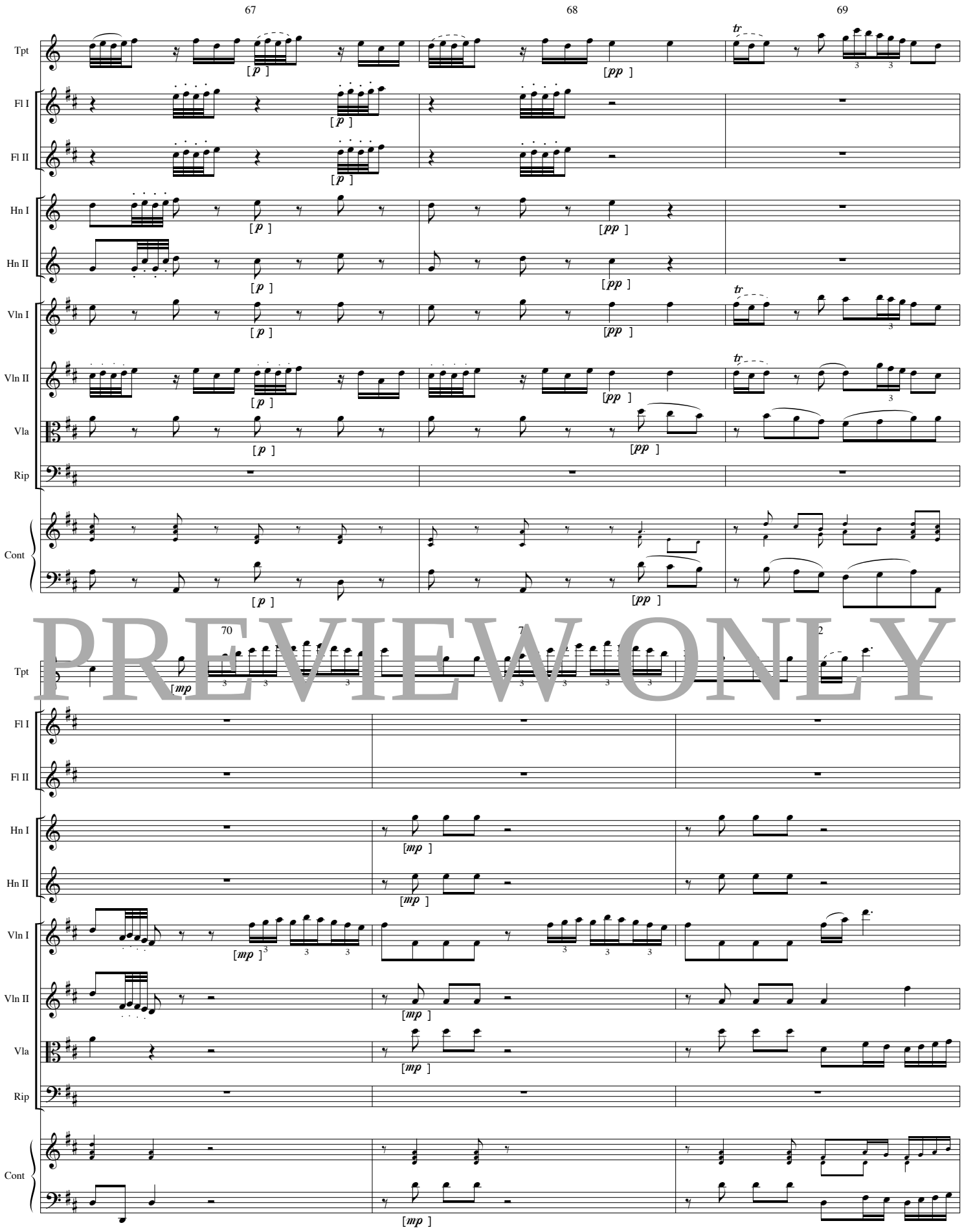

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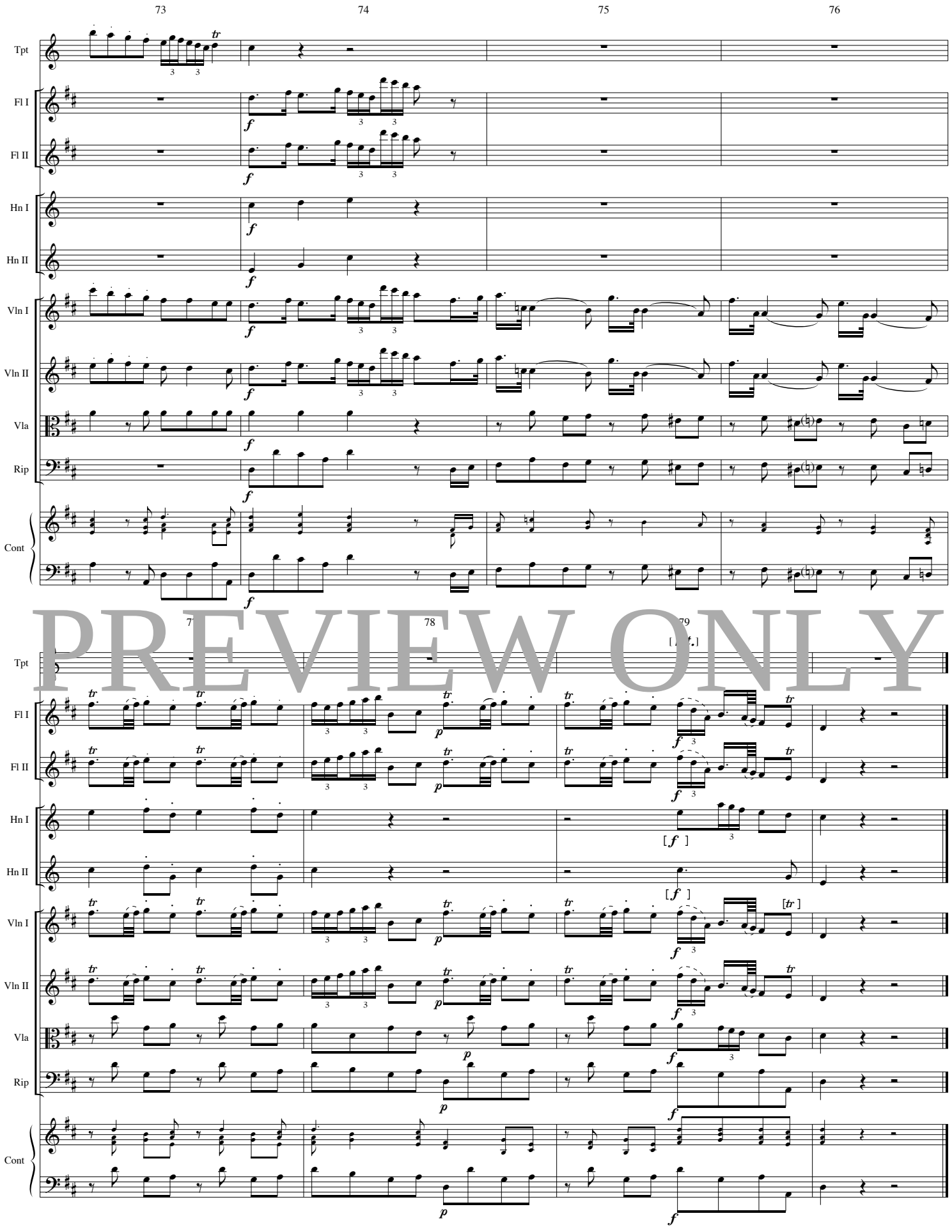

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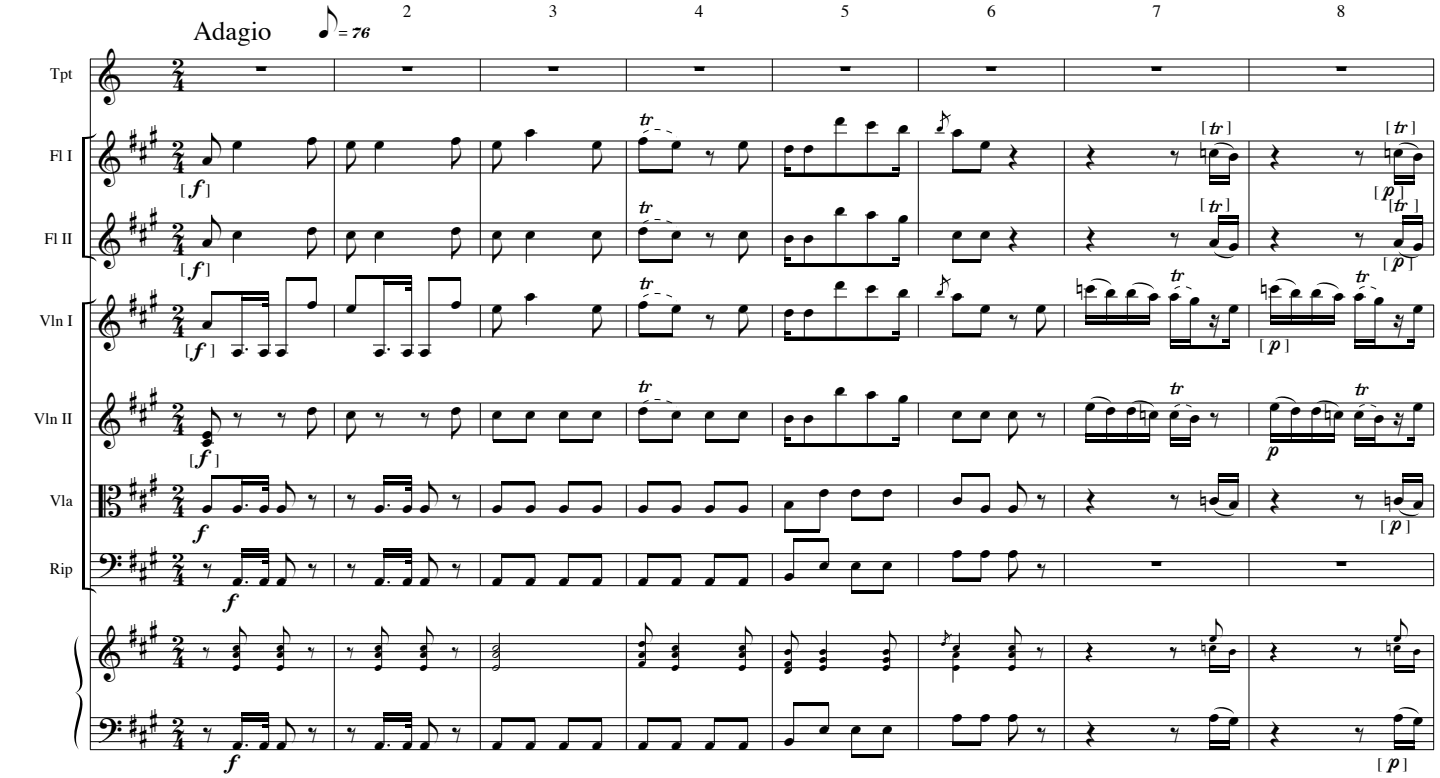

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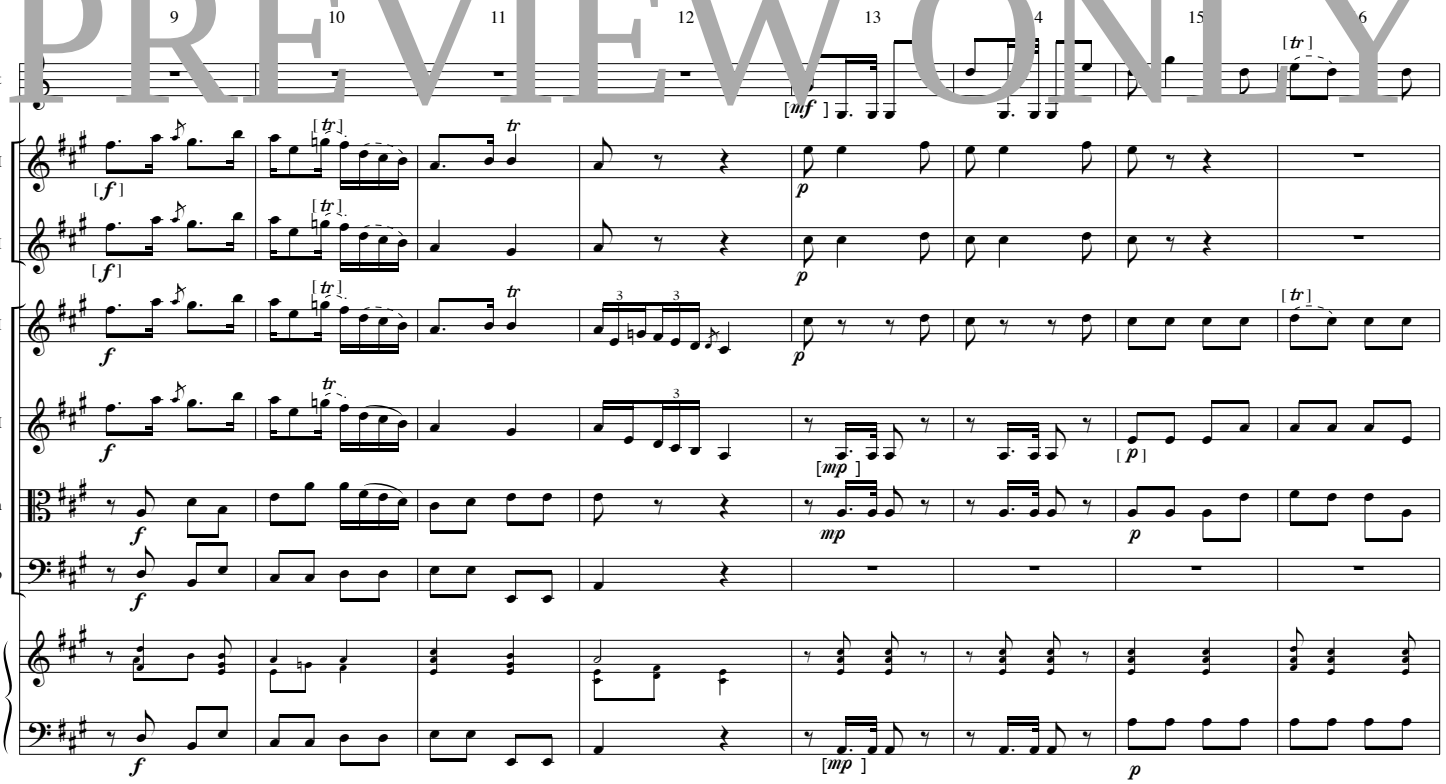

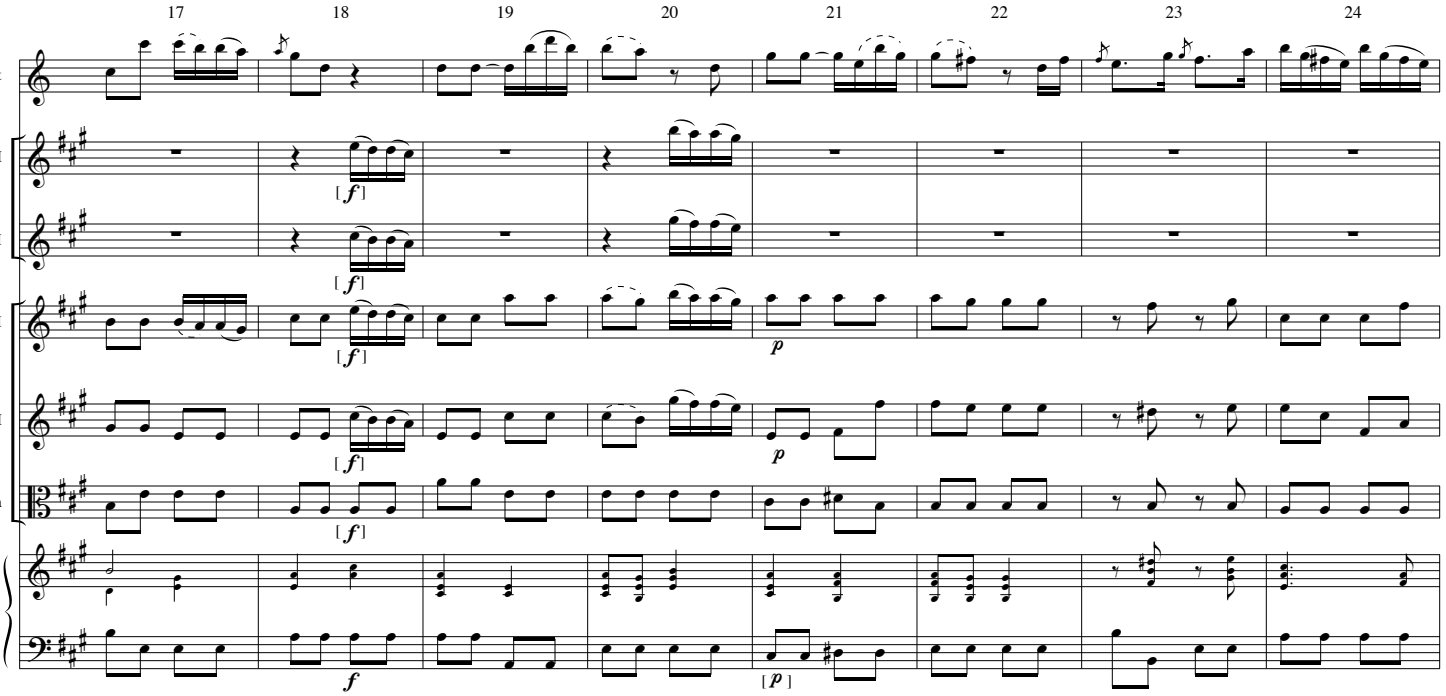

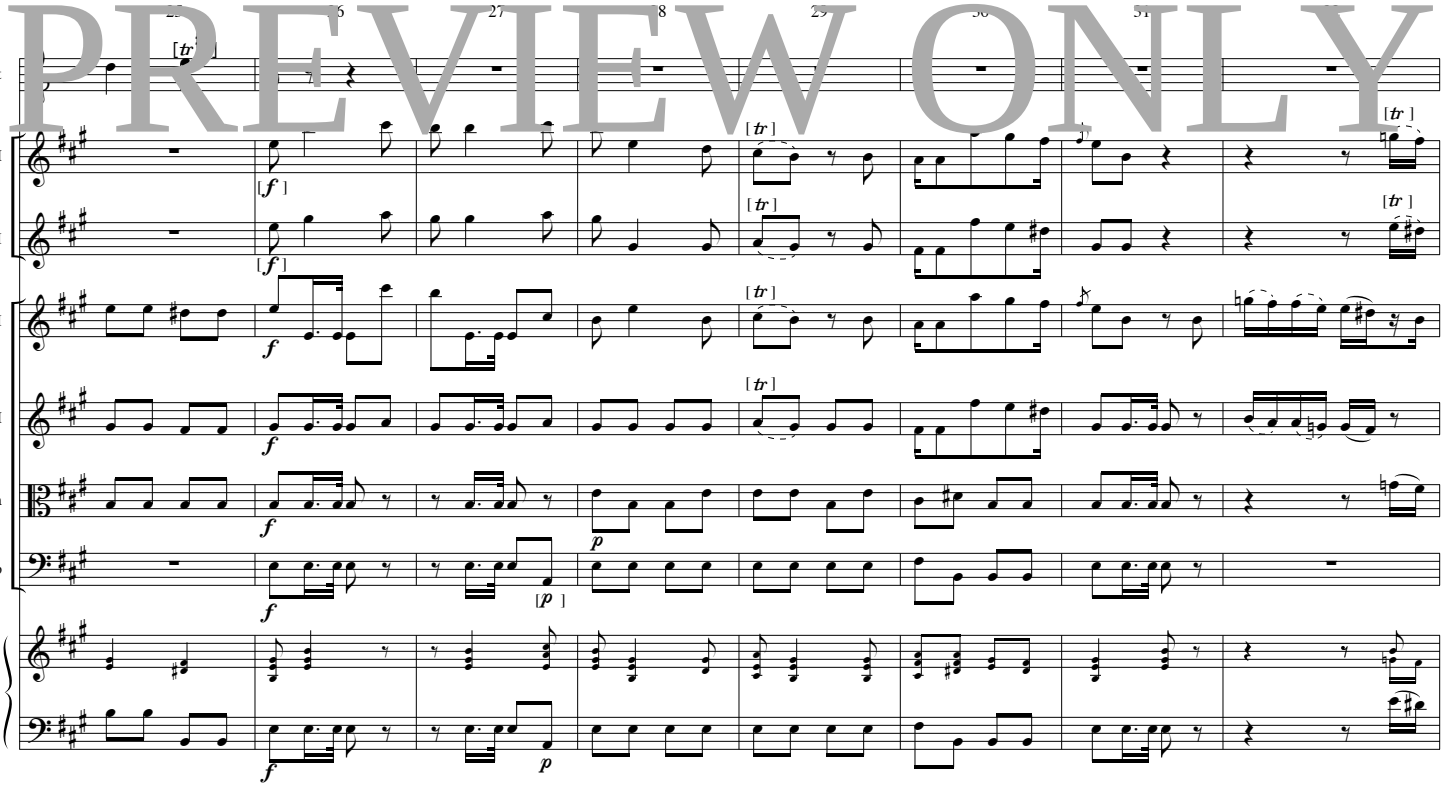

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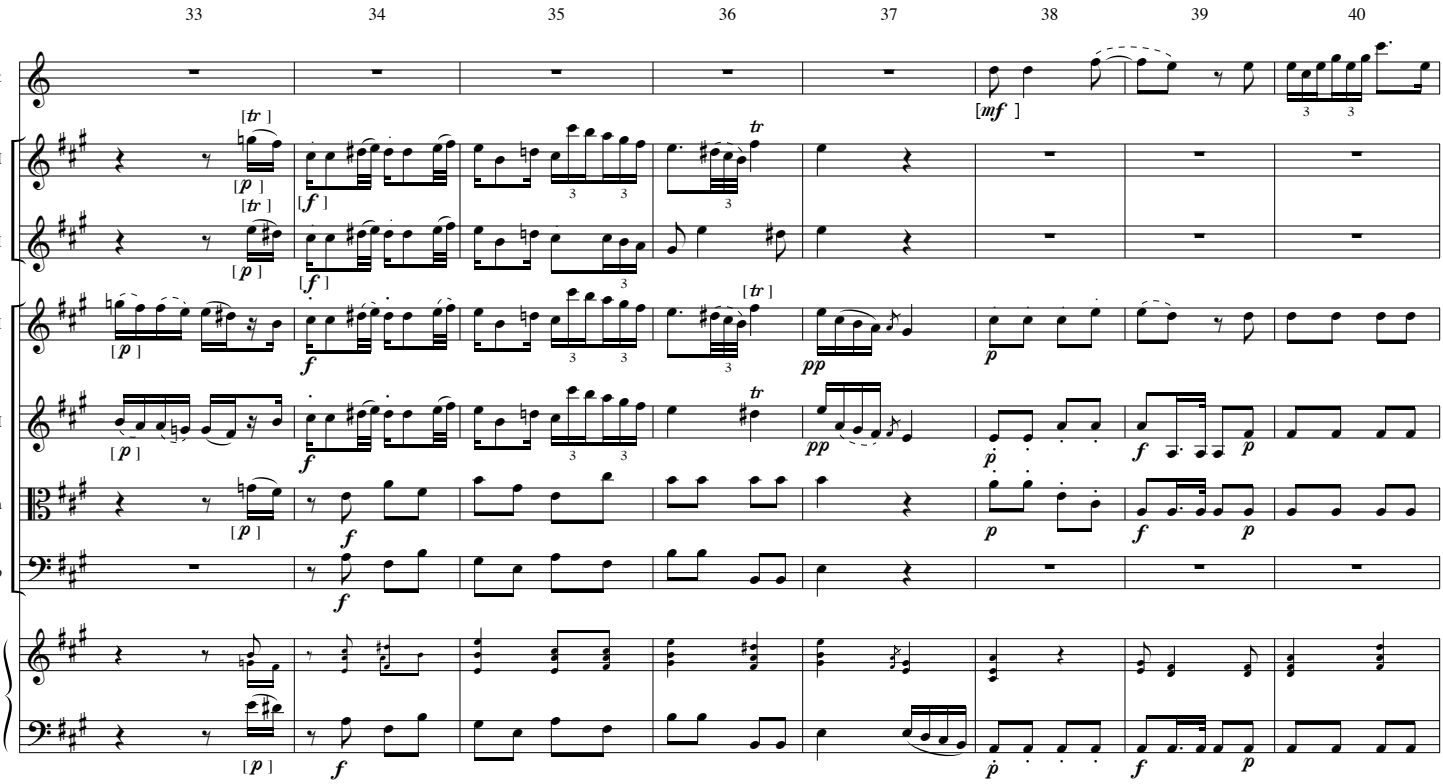

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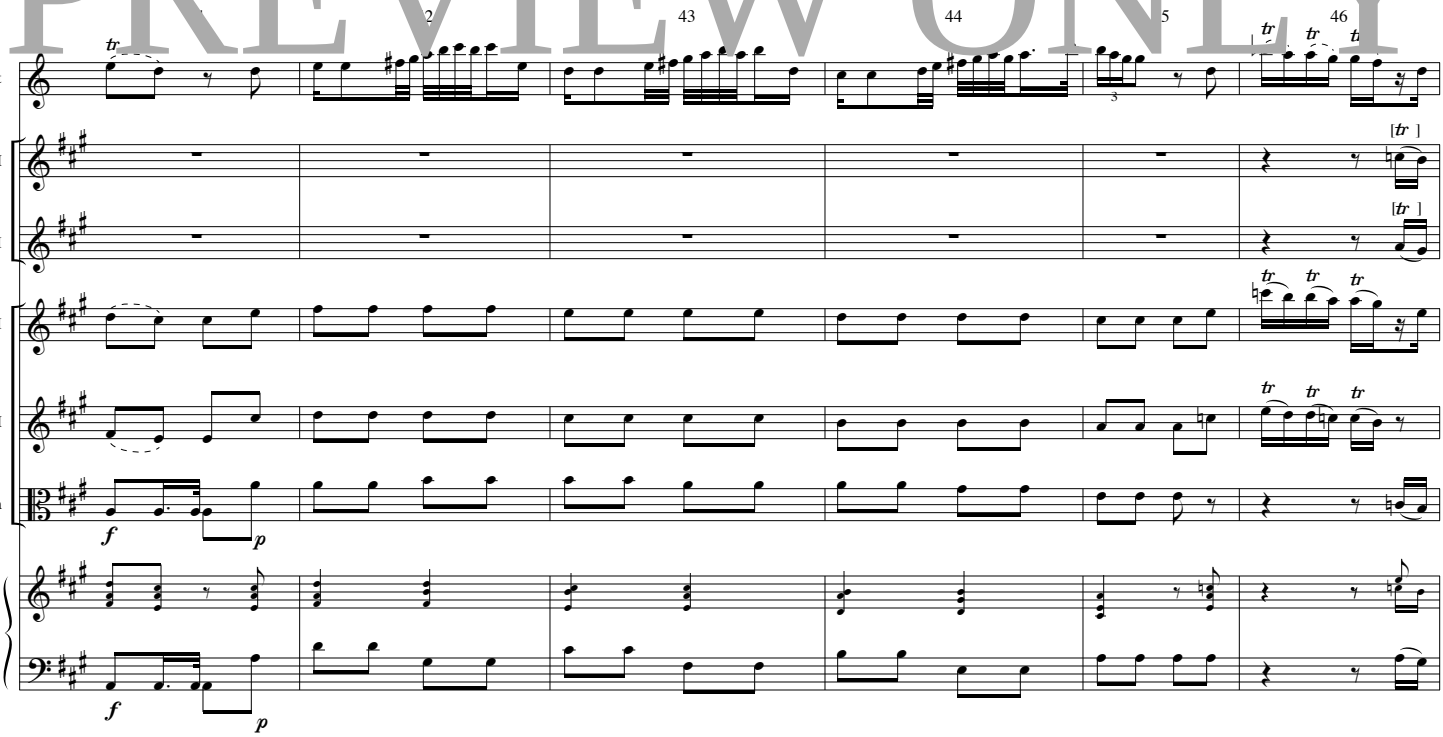

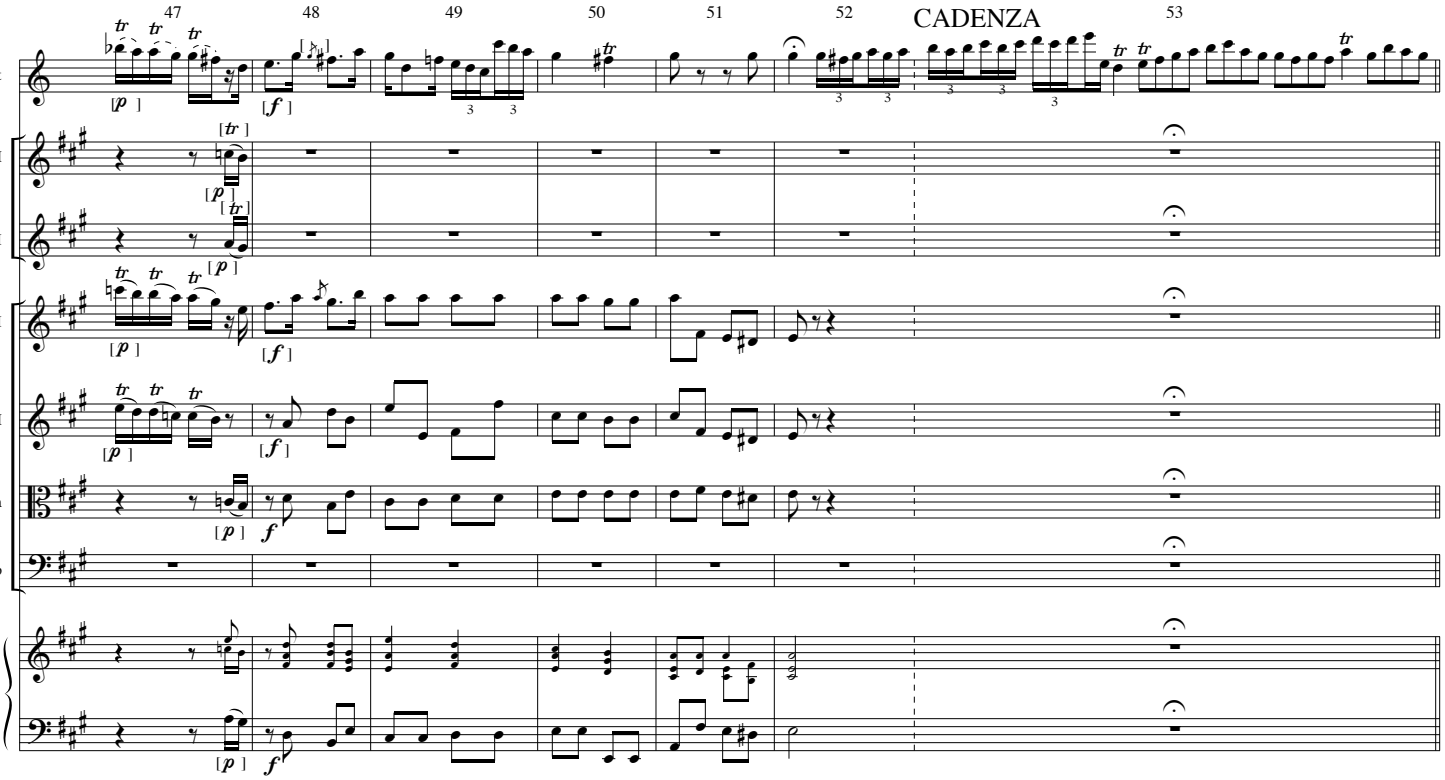

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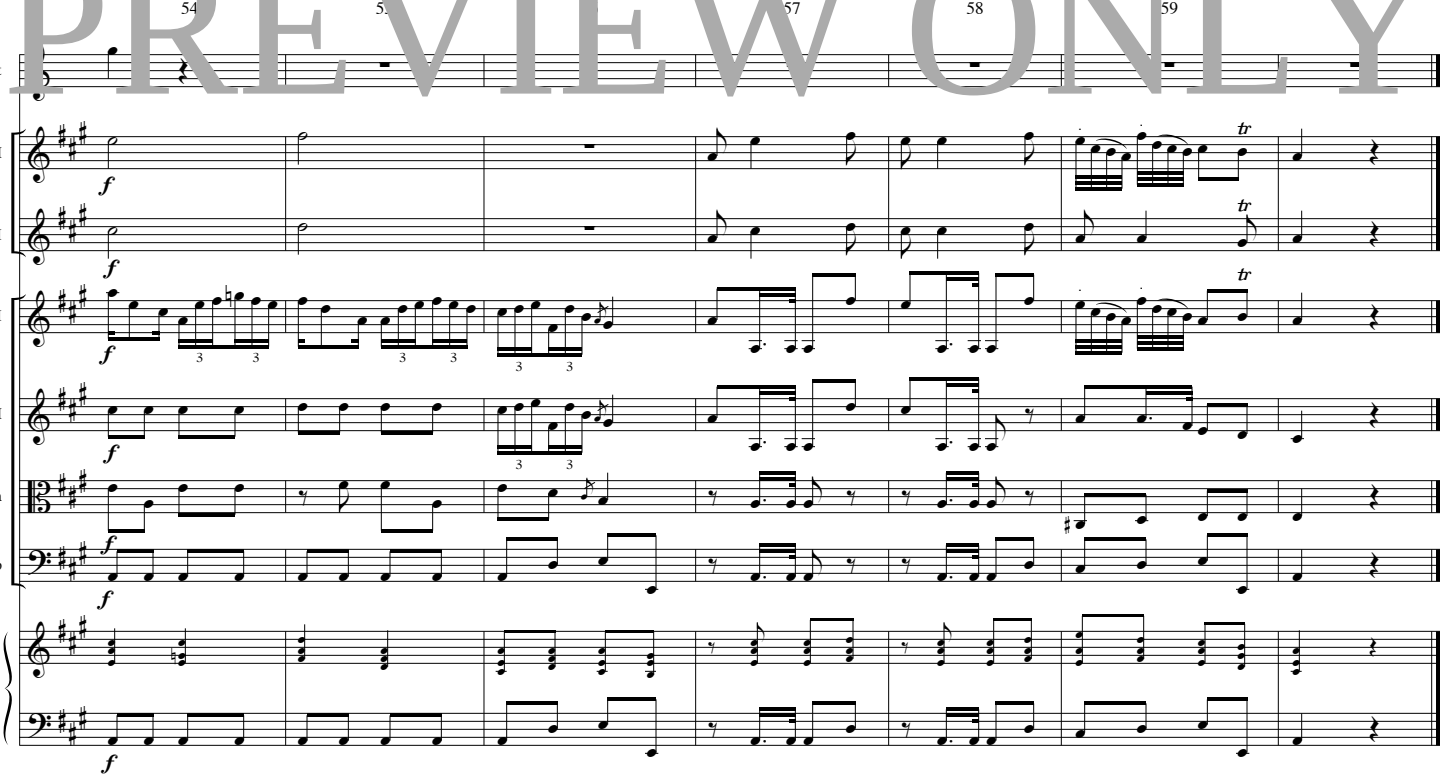

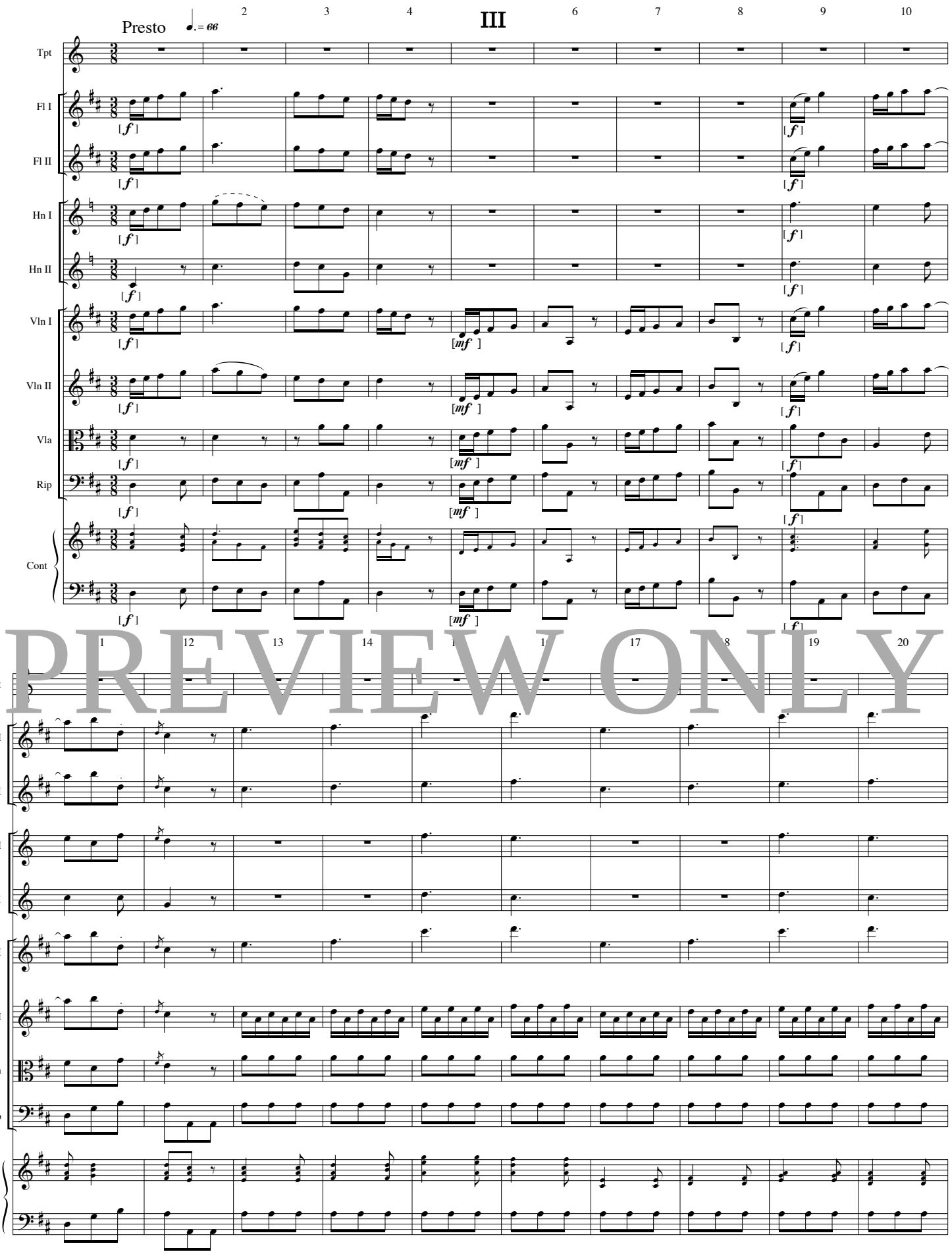

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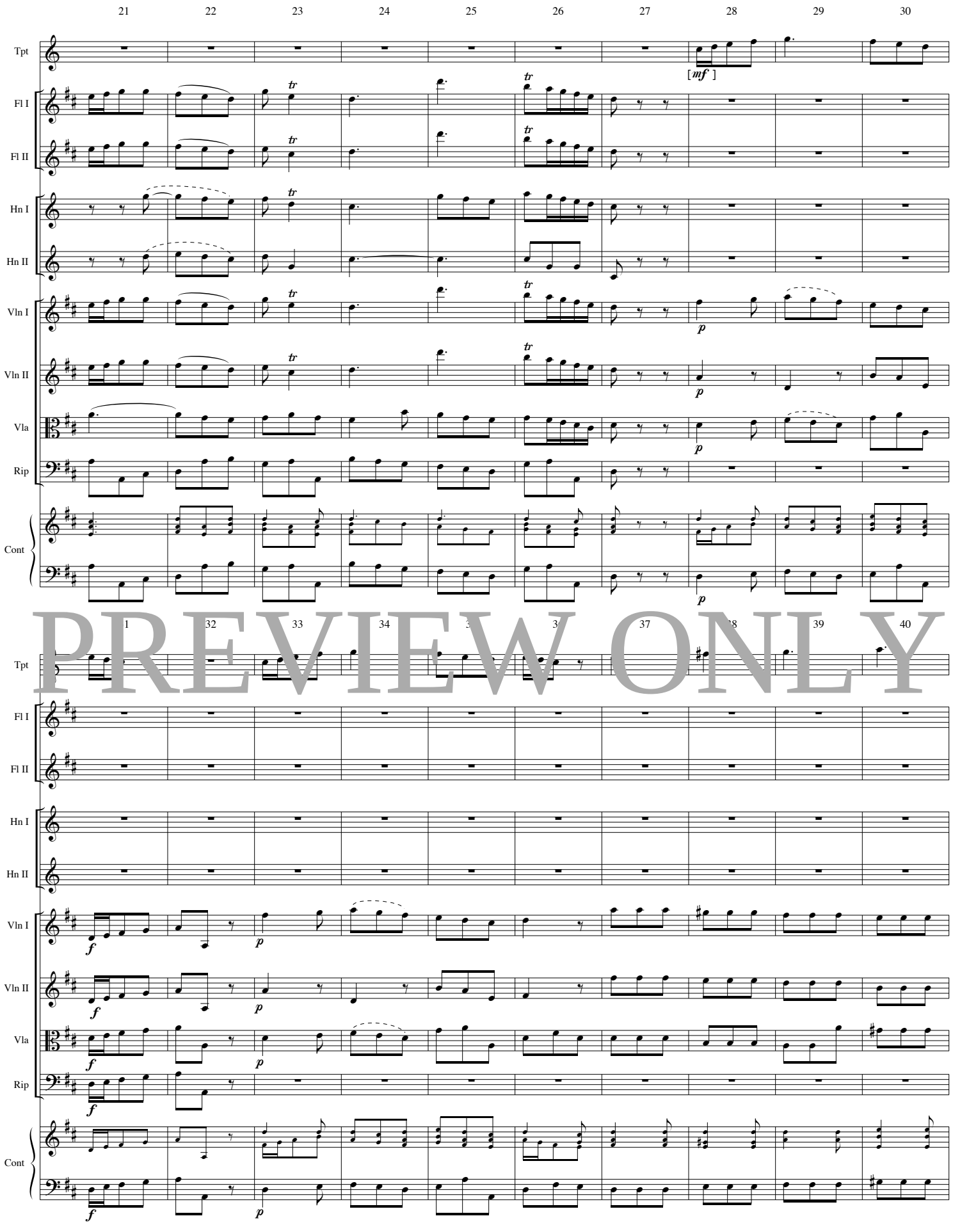

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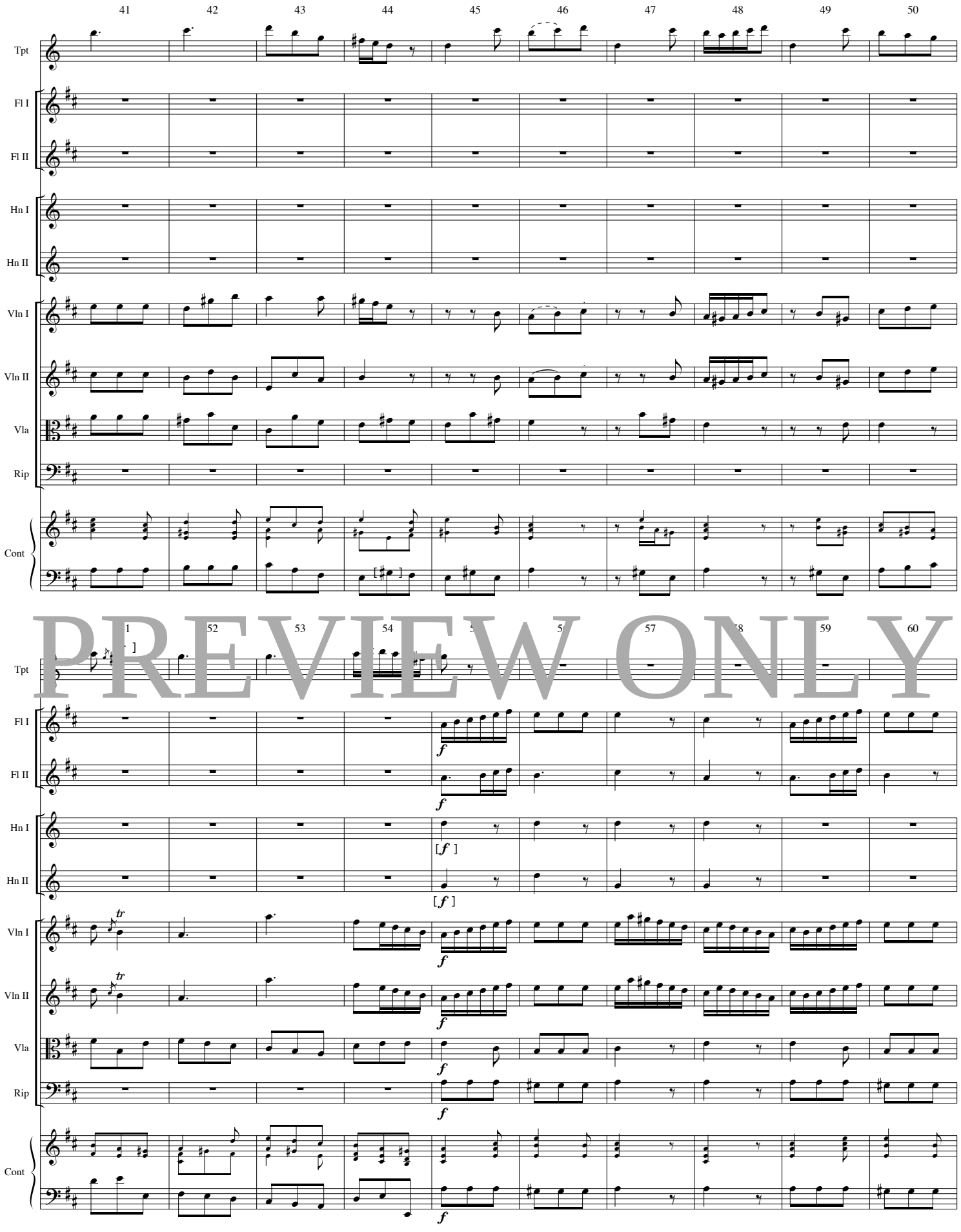

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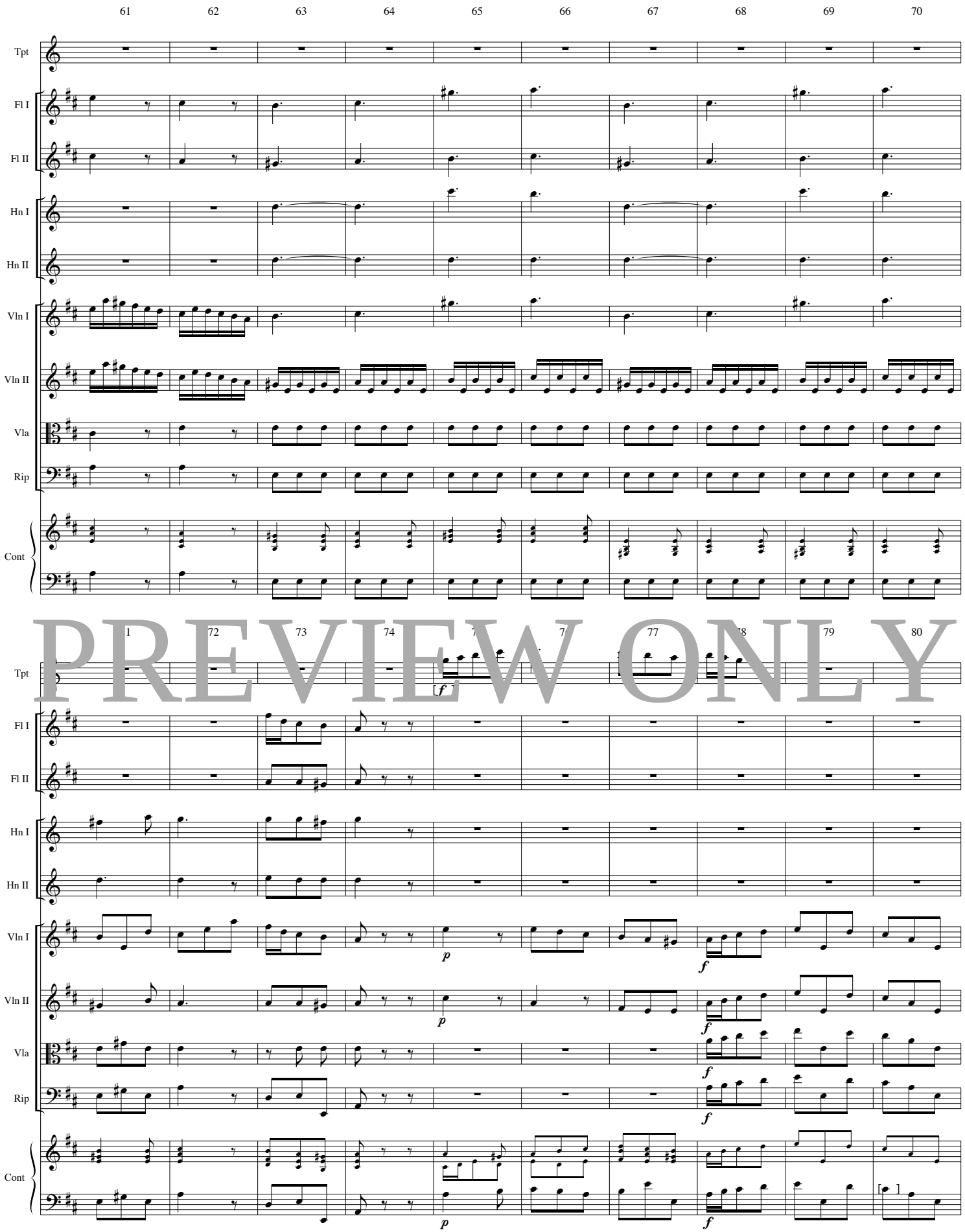

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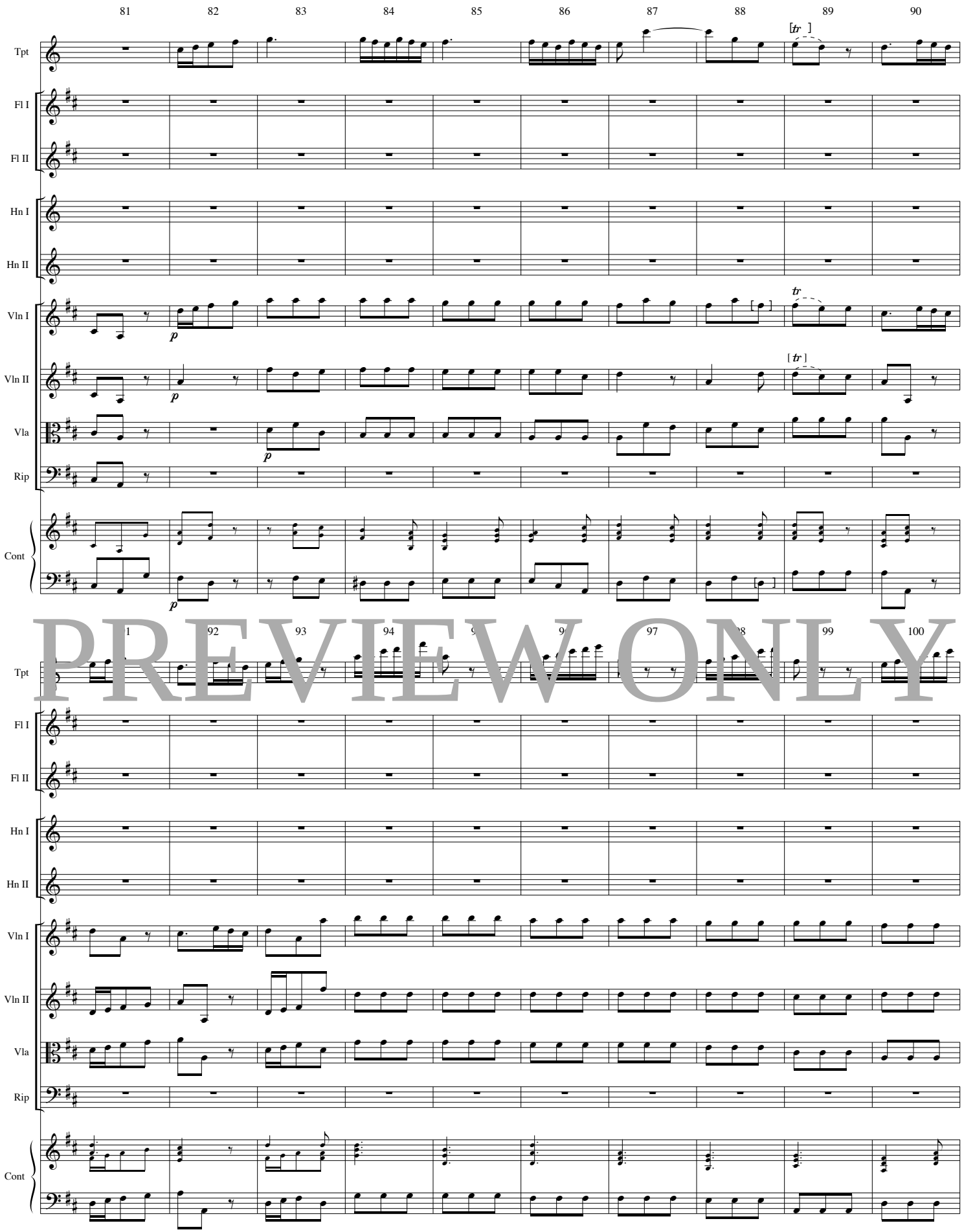

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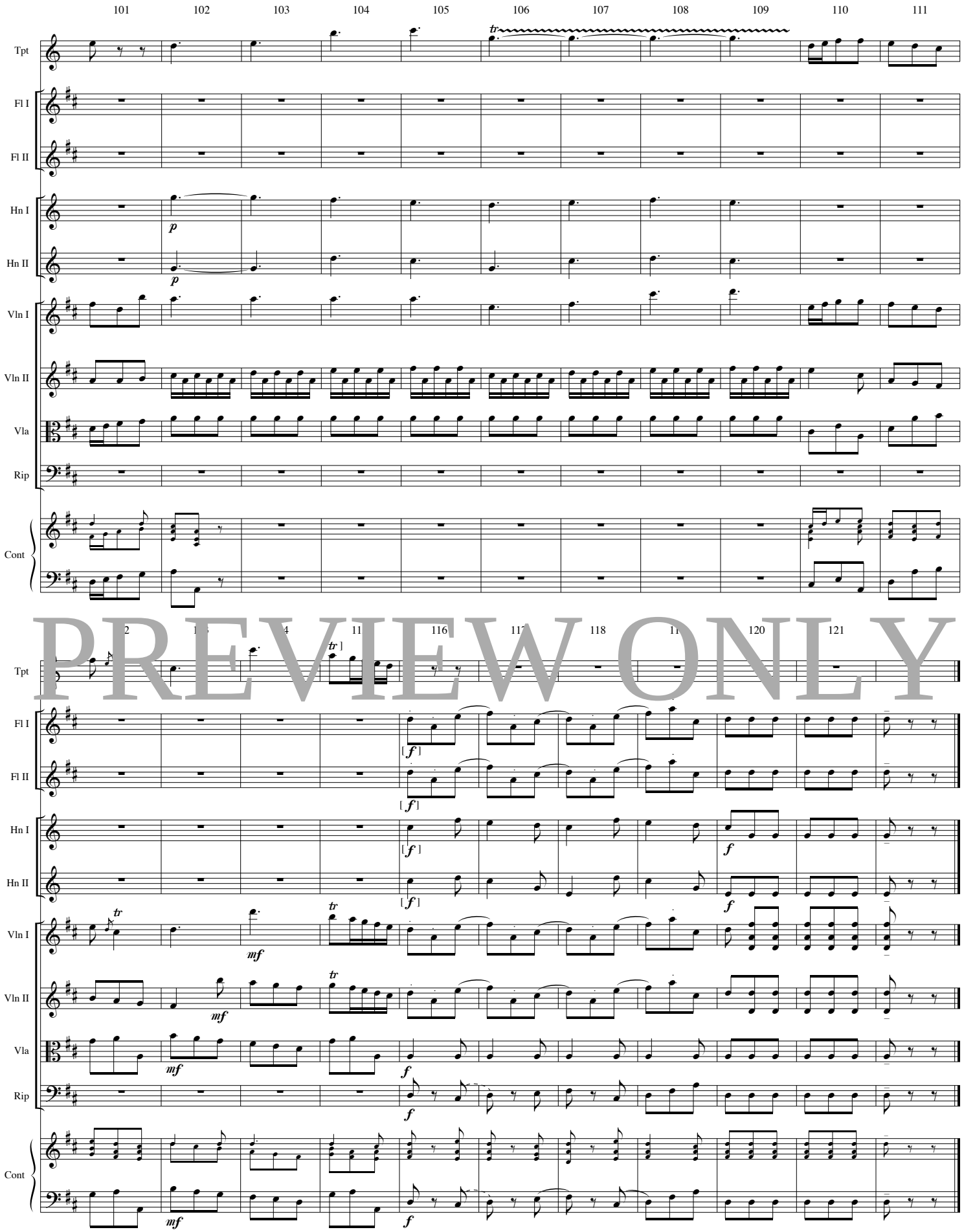

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