

Concerto grosso per Viola da gamba renggliensis

1. Satz: Allegro in G-Dur

2. Satz: Andante e molto espressivo in G-moll

3. Satz: Quasi una tarantella in C-Dur

Besetzung:

Soloinstrument wie: Kniegeige, Flöte, Oboe etc.

Streichorchester (mit Viola oder 3. Geige)

Kontrabass und Cembalo ad. lib.

Tambourin im 3. Satz ad. lib.

Musik: Hanspeter Reimann (Februar 1992)

frei nach Kniegeigenmelodien von N. Renggli

Originalthemen für Kniegeige von Willi Renggli

A Thema 1. Satz

Two staves of musical notation for Thema 1. Satz. The first staff contains measures 1-4, and the second staff contains measures 5-8. The key signature is one sharp (F#) and the time signature is 4/4. The melody consists of quarter and eighth notes with some rests.

B Thema 2. Satz

Two staves of musical notation for Thema 2. Satz. The first staff contains measures 1-4, and the second staff contains measures 5-8. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The melody features quarter and eighth notes.

C Thema 3. Satz

Four staves of musical notation for Thema 3. Satz. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-16. The key signature is one flat (Bb) and the time signature is 6/8. The melody is characterized by eighth-note patterns and slurs.

Concerto

per Viola da gamba "renggliensis"
frei nach Kniegeigenmelodien von W. Renggli

Musik: Hp. Reimann
Februar 1992

Allegro

$\text{♩} = 130$

Score for Viola da gamba "renggliensis" Concerto, featuring a chamber orchestra and piano.

Instrumentation: Va.d.g., V. I., V. II, Va., Vc., Kb., Cemb.

Tempo: Allegro ($\text{♩} = 130$)

Key Signature: One sharp (F#)

Time Signature: 4/4

Dynamic Markings: *f*, *p*, *mf*

Performance Notes: The score includes a 4-measure rest in the first measure for the Viola da gamba, Violin I, Violin II, and Viola parts. The Cembalo part features a complex rhythmic pattern in the right hand and a more active line in the left hand.

Va.d.g. *f* *crescendo*

V. I *f* *crescendo*

V. II *f* *crescendo*

Va. *f* *crescendo*

Vc. *f* *crescendo*

Kb. *f* *crescendo*

Cemb. *f* *crescendo*

f *crescendo*

Va.d.n. *f* *crescendo*

V. I *f* *crescendo*

V. II *marc.* *f*

Va. *f*

Vc. *f*

Kb. *f*

Cemb. *f*

f

Score for measures 17-20. Instruments: Va.d.g., V. I, V. II, Va., Vc., Kb., Cemb.

Measure 17: *p*

Measure 18: *p*

Measure 19: *mf*

Measure 20: *mf*

Measure 20 includes markings: *marc.*, *mf marc.*, *mf*

Dynamic markings at the bottom: *p* and *mf*

Score for measures 21-24. Instruments: Va.d.g., V. I, V. II, Va., Vc., Kb., Cemb.

Measure 21: *crescendo*

Measure 22: *crescendo*

Measure 23: *crescendo*

Measure 24: *crescendo*

Measure 24 includes marking: *crescendo*

Dynamic marking at the bottom: *crescendo*

28 solo

Va.d.g.

V. I solo

V. II solo

Va. solo

Vc. solo

Kb. solo

Cemb. solo

32 tutti

Va.d.g.

V. I tutti

V. II tutti

Va. marc

Vc.

Kb.

Cemb.

36

Va.d.g. *mf* 40

V. I *mf*

V. II *mf*

Va. *mf*

Vc. *mf tutti*

Kb. *mf tutti*

Cemb. *mf tutti*

mf

Va.d.g. *n* 44

V. I *n*

V. II *p marc.* *crescendo*

Va. *marc.* *crescendo*

Vc. *p* *crescendo*

Kb. *p* *crescendo*

Cemb. *p* *crescendo*

p *crescendo*

Va.d.g. *f* *48* *solo*
 V. I. *f* *solo*
 V. II. *f* *p subito*
 Va. *f* *p subito solo*
 Vc. *f* *p subito solo*
 Kb. *f* *p subito solo*
 Cemb. *f* *p subito solo*
f *p subito*

Va.d.g. *tutti* *52* *f* *mf*
 V. I. *tutti* *f* *mf*
 V. II. *tutti* *f* *mf*
 Va. *tutti* *f* *mf*
 Vc. *tutti* *f* *mf*
 Kb. *tutti* *f* *mf*
 Cemb. *tutti* *f* *mf*
f *mf*

56

Va.d.g. solo tutti solo

V. I solo tutti solo

V. II p solo f tutti p solo

Va. p solo f tutti p solo

Vc. p solo f tutti p solo

Kb. p solo f tutti p solo

Cemb. p solo f tutti p solo

p f p

60

Va.d.g. tutti solo tutti

V. I tutti solo tutti

V. II f tutti p solo f tutti

Va. tutti p solo tutti

Vc. f p solo f tutti

Kb. f p solo f tutti

Cemb. f p solo f tutti

f p f

64

8

68

Va. d.g. solo tutti tutti

V. I. *mf* solo *f* tutti *mf* solo *f* tutti

V. II. solo *p* *f* tutti solo *p* *f* tutti

Va. *p* solo tutti *f* solo tutti

Vc. Solo tutti Solo tutti

Kb. Solo tutti Solo tutti

Cemb. Solo tutti Solo tutti

p *f* *p* *f*

72

Va. d.g. solo tutti

V. I. solo *mf* *f* tutti

V. II. solo *p* *f* tutti

Va. Solo tutti

Vc. solo *p* tutti

Kb. solo *p* tutti

Cemb. solo *p* tutti

p *f*

Va.d.g. 76

V. I

V. II

Va.

Vc.

Kb.

Cemb.

Va.d.g. 80

p

crescendo

V. I

V. II *p*

crescendo

Va. *p* *v*

crescendo

Vc. *p* *marcato*

crescendo

Kb. *p*

crescendo

Cemb. *p*

crescendo

84 *v* *f* 88

Va.d.g.
V. I
V. II
Va.
Vc.
Kb.
Cemb.

92 *molto ritardando*

Va.d.g. *p* *mf* *f*
V. I *p* *mf* *f* *molto ritardando*
V. II *p* *mf* *f* *molto ritardando*
Va. *p* *mf* *f* *molto ritardando*
Vc. *p* *mf* *f* *molto ritardando*
Kb. *p* *mf* *f* *molto ritardando*
Cemb. *p* *mf* *f*

p *mf* *f* *molto ritardando*

Andante e molto espressivo

♩ = 65

Va.d.g. legato

mf poco crescendo

Musical staff for Violin da Gamba (Va.d.g.). The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and a quarter rest. A fourth finger fingering (4) is indicated above the C5 note. The line continues with a half note D5, followed by quarter notes C5, B4, and A4. A fermata is placed over the final A4 note.

V.I. legato (V)

P poco crescendo

Musical staff for Violin I (V.I.). The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the final C5 note.

V.II. P poco crescendo

Musical staff for Violin II (V.II.). The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the final C5 note.

Va. P poco crescendo

Musical staff for Viola (Va.). The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the final C5 note.

Vc. P poco crescendo

Musical staff for Violoncello (Vc.). The staff contains a melodic line starting with a half note G3, followed by quarter notes A3, B3, and C4. A fermata is placed over the final C4 note.

Kb. P poco crescendo

Musical staff for Kontrabaß (Kb.). The staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3. A fermata is placed over the final C3 note.

Cemb. Andante e molto espressivo

P poco crescendo

Musical staff for Cembalo (Cemb.). The staff contains a chordal accompaniment consisting of two staves. The right hand plays chords of G4-A4-B4, A4-B4-C5, and G4-A4-B4. The left hand plays a melodic line of G3-A3-B3-C4, A3-B3-C4, and G3-A3-B3. A fermata is placed over the final G3 note.

Va.d.g.

12

12

8

mf

V.I

V.II

Va. *marcato*

Vc.

Kb.

Cemb.

p

p

p

p

p

p

crescendo

crescendo

p

crescendo

Va.d.g.

16

16

V.I

V.II

Va. *marcato*

Vc.

Kb.

Cemb.

f

f

f

f

f

f

Va.d.g.

20

13

mf

solo

n

(V)

p

solo

n

solo

tenuto

solo

solo

p

solo

p

Va.d.g.

24

tutti

28

poco crescendo

f

tutti

(V)

poco crescendo

marcato

tutti

poco crescendo

tutti

poco crescendo

tutti

poco crescendo

tutti

poco crescendo

tutti

Cemb.

poco crescendo

f

Musical score for measures 14-32. The score includes staves for Violin I (V.I), Violin II (V.II), Viola (Va.), Violoncello (Vc.), Contrabasso (Kb.), and Cembalo (Cemb.). The key signature is B-flat major. The score features various musical notations including slurs, accents, and dynamic markings. A large crescendo hairpin is visible across the string staves.

Musical score for measures 36-44. The score includes staves for Violin I (V.I), Violin II (V.II), Viola (Va.), Violoncello (Vc.), Contrabasso (Kb.), and Cembalo (Cemb.). The key signature is B-flat major. The score features dynamic markings such as *mf* and *crescendo*. A large crescendo hairpin is visible across the string staves. The Viola part includes the marking *marc.* (marcato).

Va.d.g.

15

Musical score for measures 15-40. The score includes parts for Violin I (V.I), Violin II (V.II), Viola (Va.), Violoncello (Vc.), Kontrabaß (Kb.), and Cembalo (Cemb.). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features a crescendo leading to a fortissimo (*ff*) dynamic. A measure rest of 26 measures is indicated between measures 15 and 40. The Cembalo part includes a measure rest of 26 measures between measures 15 and 40.

Va.d.g.

44

48

Musical score for measures 44-48. The score includes parts for Violin I (V.I), Violin II (V.II), Viola (Va.), Violoncello (Vc.), Kontrabaß (Kb.), and Cembalo (Cemb.). The key signature is one flat. The time signature is 4/4. The score features a fortissimo (*f*) dynamic. A measure rest of 12 measures is indicated between measures 40 and 44. The Viola part is marked *marcato*. The Cembalo part includes a measure rest of 12 measures between measures 40 and 44.

Va.d.g.

16
52

Musical score for measures 52-55. The score includes parts for Violin I (V.I), Violin II (V.II), Viola (Va.), Violoncello (Vc.), Contrabasso (Kb.), and Cembalo (Cemb.). The key signature is B-flat major. Measure 52 starts with a piano (*p*) dynamic. Measure 53 features a fermata in the V.I part, marked with a '(V)'. Measure 54 has a forte (*f*) dynamic. Measure 55 ends with a piano (*p*) dynamic. The Cembalo part features a complex rhythmic pattern of chords.

Va.d.g.

56

60

Musical score for measures 56-60. The score includes parts for Violin I (V.I), Violin II (V.II), Viola (Va.), Violoncello (Vc.), Contrabasso (Kb.), and Cembalo (Cemb.). The key signature is B-flat major. Measure 56 starts with a piano (*p*) dynamic. Measure 57 has a *marc.* (marcato) marking in the V.II part. Measure 58 has a forte (*f*) dynamic. Measure 59 has a piano (*p*) dynamic. Measure 60 ends with a piano (*p*) dynamic. The Cembalo part continues with its complex rhythmic pattern.

quasi una tarantella

♩ = 96

Va.d.g. solo

Violin da Gamba (Va.d.g.) solo, measures 1-8. The music is in 6/8 time and begins with a *mf* dynamic. It features a melodic line with eighth and sixteenth notes, including a four-measure rest in the fourth measure.

V.I solo

Violin I (V.I) solo, measures 1-8. The music is in 6/8 time and begins with a *mf* dynamic. It features a melodic line with eighth and sixteenth notes, including a four-measure rest in the fourth measure.

V.II solo

Violin II (V.II) solo, measures 1-8. The music is in 6/8 time and begins with a *mf* dynamic. It features a melodic line with eighth and sixteenth notes, including a four-measure rest in the fourth measure.

Va. solo

Viola (Va.) solo, measures 1-8. The music is in 6/8 time and begins with a *mf* dynamic. It features a melodic line with eighth and sixteenth notes, including a four-measure rest in the fourth measure.

Vc. solo

Violoncello (Vc.) solo, measures 1-8. The music is in 6/8 time and begins with a *mf* dynamic. It features a melodic line with eighth and sixteenth notes, including a four-measure rest in the fourth measure.

Kb. solo

Kontrabaß (Kb.) solo, measures 1-8. The music is in 6/8 time and begins with a *mf* dynamic. It features a melodic line with eighth and sixteenth notes, including a four-measure rest in the fourth measure.

cemb. quasi una tarantella
solo

Cembalo (cemb.) solo, measures 1-8. The music is in 6/8 time and begins with a *mf* dynamic. It features a rhythmic accompaniment with chords and eighth notes in both hands.

Va.d.g.

24

tutti

V.I

tutti

V.II

tutti

marc.

Va.

tutti

marc.

Vc.

tutti

Kb.

tutti

cemb.

tutti

Va.d.g.

28

32

f

V.I

f

V.II

f

Va.

f

Vc.

f

Kb.

f

cemb.

f

Va.d.g. 36 40 solo *mf*
 V.I solo *mf*
 V.II marc. *mf* solo
 Va. marc. *mf* solo
 Vc. *mf* solo
 Kb. *mf* solo
 cemb. *mf* solo
mf

Va.d.g. 44 48
p *mf*
 V.I *p* *mf*
 V.II *p* *mf*
 Va. *p* *mf*
 Vc. *p* *mf*
 Kb. *p* *mf*
 cemb. *p* *mf*
p *mf*

Va. d. tutti

52

f tutti
 p
 f
 V.I. tutti
 V.II tutti
 p
 f
 Va. tutti
 p
 f
 Kb. tutti
 p
 f
 cemb. tutti
 f
 p
 f

Va. d. n.

56

solo

60

mf
 solo
 V.I. solo
 mf solo
 V.II solo
 mf solo
 Va. solo
 mf solo
 Vc. solo
 mf solo
 Kb. solo
 mf solo
 cemb. solo
 mf

Va.d.g. 80 tutti

V.I. tutti

V.II. tutti marc.

Va. tutti marc.

Vc. tutti

Kb. tutti

cemb. tutti

Va.d.g. 84 88 f

V.I. f

V.II. f

Va. f

Vc. f

Kb. f

cemb. f

92 96 solo *mf* solo *mf* solo *mf* solo *mf* solo *mf* solo

Score for measures 92-96. The score includes parts for Va.d.g., V.I, V.II, Va., Vc., Kb., and cemb. The V.II and Va. parts include the marking 'marc.' and 'n'. The V.I, Vc., Kb., and cemb. parts include the marking 'n'. The dynamic marking *mf* solo is present for V.I, V.II, Va., Vc., Kb., and cemb. in the final measure (96).

100

Score for measures 100-104. The score includes parts for Va.d.g., V.I, V.II, Va., Vc., Kb., and cemb. The dynamic marking *mf* is present for the cemb. part in the final measure (104).

Va.dg. 104 *tutti* 108

V.I. *f tutti*

V.II *tutti*

Va. *tutti*

Vc. *tutti*

Kb. *tutti*

cemb. *f tutti*

Va.d.g. 112 *solo* 116

V.I. *mf solo*

V.II *mf solo*

Va. *mf solo*

Vc. *mf solo*

Kb. *mf solo*

cemb. *mf solo*

Va. d.g. 120 tutti *f*

V.I. tutti *f*

V.II. tutti *f*

Va. tutti *f*

Vc. tutti *f*

Kb. tutti *f*

cemb. tutti *f*

Va. d.g. 124 128 solo

V.I. solo

V.II. marc. solo

Va. marc. solo

Vc. solo

Kb. solo

cemb. solo

132 136 tutti

Va.d.g.

V.I. *legato*

V.II *legato*

Va. *legato*

Vc.

Kb.

cemb.

140 144

Va.d.g.

V.I.

V.II *marc.*

Va. *marc.*

Vc.

Kb.

cemb.

Va.d.g. 148 *f*

V.I. *f*

V.II. *f*

Va. *f*

Vc. *f*

Kb. *f*

cemb. *f*

marc.

Va.d.g. 152 *crescendo*

V.I. *crescendo*

V.II. *crescendo*

Va. *crescendo*

Vc. *crescendo*

Kb. *crescendo*

cemb. *crescendo*

156

Va.d.g. 160 *p* *crescendo*

V.I. *p* *crescendo*

V.II *p* *crescendo*

Va. *p* *crescendo*

Vc. *p* *crescendo*

Kb. *p* *crescendo*

cemb. *p* *crescendo*

This musical score covers measures 160 to 168. It includes staves for Violin I, Violin II, Viola, Violoncello, Contrabasso, and Cembalo. The dynamic marking is *p* (piano) with a *crescendo* hairpin across all parts. The Violin I and II parts have a *v* (accrescendo) marking at the beginning of the section. The Cembalo part features a complex rhythmic pattern of chords and arpeggios.

Va.d.g. 164 168 *f*

V.I. *f*

V.II *f*

Va. *f*

Vc. *f*

Kb. *f*

cemb. *f*

This musical score covers measures 164 to 168. It includes staves for Violin I, Violin II, Viola, Violoncello, Contrabasso, and Cembalo. The dynamic marking is *f* (fortissimo) across all parts. The Violin I and II parts have a *v* (accrescendo) marking at the beginning of the section. The Cembalo part features a complex rhythmic pattern of chords and arpeggios.



Herrn
Hauspeter Reinmann
Stapfersh. 36
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lieber Hanspeter

Die Überraschung war perfekt. Deinen riesigen Einsatz für mein Schicksal hat mich gerührt.

Das Concerto war großartig. Ich habe die Partitur mit deinem Bändchen genau studiert. Felix Dorigo hat ja auch eine Aufnahme gemacht. Ich freue mich schon jetzt auf die zweite Aufführung im Sommer.

z.B. mit einem Soloblasinstrument gespielt, könnte das Stück überall bei Musikschulorchestern Buchlang finden. Melde es doch auch bei der SWISS an!

Der Auftritt der Jugendchor war so tätig, vor-

allem auch weil es Dir gelungen ist, kein visuell eine super neue Note hinzubringen.

Nun bleibt mir nur noch, Dir für dies und noch für vieles mehr recht herzlich zu danken. Ich mag mich noch an meinen ersten Besuch vor Deiner Ausstellung erinnern. Was ist seither da alles gewachsen und auch Deine Entwicklung ist großartig gelaufen! Es war mir immer eine große Freude mit Dir zusammen zu arbeiten, wenn uns auch manchmal die Zeit zu schnell davongelaufen ist.

Ich hoffe unsere Kontakte brechen nicht ab und wir werden für das eine

oder andere Projekt wieder miteinander in Kontakt treten.

Viel Glück für Deine Aufgaben in Brugg, für den Verlag, fürs Komponieren und auch nicht zu vergessen für Dein Privatleben!

Hertzliche Grüsse
Willi

1. 4. 92

Hertzliche Grüsse auch von meiner Frau (siehe Beilage) Die Abrechnung "Singem ist in" sollte bald einmal kommen.