

Nr. 337

JOHANN SEBASTIAN  
**BACH**

**Konzert**  
F-dur

**Concerto**  
F-major

für Oboe, Streicher und  
Basso continuo

for Oboe, Strings and  
Basso continuo

Herausgegeben und bearbeitet von  
Edited and arranged by  
Hermann Töttcher und Gottfried Müller

Erste Veröffentlichung / First Publication

Oboe



MUSIKVERLAG HANS SIKORSKI · HAMBURG

*Job. Sebastian Bach (1685-1750)*

# Konzert F-dur

für Oboe, Streicher und Basso continuo

Oboe - Solo

(Allegro)  $\text{J} = 100$

I.

Herausgegeben und bearbeitet von

Arranged and edited by

Hermann Töttcher und Gottfried Müller

Solo

The sheet music consists of 12 staves of musical notation for oboe solo. The key signature is F major (one sharp). The time signature is common time (indicated by 'C'). The tempo is Allegro (indicated by 'J = 100'). The first staff begins with a dynamic 'Viol.' and a measure number '5'. Subsequent staves are numbered 10, 15, 20, 25, 30, 35, 40, and 45. Various dynamics are indicated throughout, including 'ff' (fortissimo), 'f' (forte), 'mf' (mezzo-forte), 'p' (pianissimo), and 'pp' (pianississimo). Performance instructions include 'Solo' above the 35th staff and 'x)' at the bottom of the page. Measure numbers are circled in black. Measures 35 and 40 begin with a dynamic '4' followed by 'Viol.'

50

55

60

(Fine)

x)

y)

65

70

75

80

xx)

xx)

85

90

*x)*

*ff*

*ff*

*ff*

*ff*

95

100

105

110

*(poco ritard.)*

*x)*

**Da Capo al Fine**

Siciliano ♩ = 132.

II.

Viol.

**4**

**10**

**Urtext**

**15**

**5**

**20** Viol.

**25**

**30**

**35**

**40**

(poco ritard.)

The musical score consists of two staves. The top staff is for the **Viol.** (Violin) and the bottom staff is for the **Solo** part. The music is in common time (indicated by '♩'). Measure 4 starts with a sixteenth-note pattern in the Viol. staff. Measures 5-10 show a melodic line in the Solo staff, with measure 10 including a reference to the **Urtext**. Measures 11-15 continue the Solo line. Measure 16 is a rest. Measures 17-20 show the Viol. staff. Measures 21-25 show the Solo staff. Measures 26-30 show the Viol. staff. Measures 31-35 show the Solo staff. Measures 36-40 show the Viol. staff. The piece concludes with a tempo change to **(poco ritard.)**.

**Allegro** ♩ = 63

III.

*Viol.*

5      10      15

20      25

30      35

40      45      2

50      55

60      65

70      75

80      3

85

90

Musical score for piano, consisting of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure numbers are circled in the left margin: 95, 100, 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, 155, 160, 165, 170, and 175. Articulation marks include slurs, grace notes, and dynamic markings like *tr*. Performance instructions include "Viol." and "Solo". The score concludes with "(Fine)" and a measure number "3".

180 185  
190 195  
1 200  
1 205  
210 215  
220  
225 230  
235  
240 245  
250  
255 (gr)  
(poco ritard....)

Da Capo al Fine

# INSTRUMENTALIS



SIKORSKI MUSIKVERLAGE · HAMBURG

# **ars INSTRUMENTALIS**

**KONZERTANTE WERKE  
ALTER MEISTER**

**Joh. Seb. Bach**

**Concerto F-dur  
für Oboe,  
Streicher und B.c.**

**Concerto in F  
for Oboe,  
Strings and Continuo**

**Erstdruck/First Edition  
(Töttcher/Müller)**

**Klavierauszug/ Piano Score  
Ed. Nr. 337 K**



**MUSIKVERLAG HANS SIKORSKI · HAMBURG**

## VORWORT / PREFACE

Quellen: (A) Kantate Nr. 169, BG XXXIII, 169, Sinfonia D-dur: Orgel (in C-dur notiert), Str. Orch. 3 Oboen, — Arie Nr. 5 (Siciliano): Orgel, Str. Orch., Soloalt. — Kantate Nr. 49, BG X, 301, Sinfonia E-dur: Orgel (in D-dur notiert) Str. Orch., Oboe d'amore.

(B) Bachs Umarbeitung der gleichen Kantatensätze zum Klavierkonzert E-dur (Cembalo und Str. Orch.), BG XVII, 45.

Das vorliegende Konzert ist den Kantaten mit obligater Orgel Nr. 169 (Satz 1 u. 2) und Nr. 49 (Satz 3) entnommen und gründet sich nach Ansicht der Herausgeber in seiner Urform wahrscheinlich auf ein Konzert für Oboe aus der Köthener Zeit (VI Bd. II S. 278). Nach Schering (II, S. 152) waren diese insgesamt 8 Kantaten von 1731 als künstlerische Bewährungsproben für die ältesten Söhne Friedemann (Orgel) und Philipp Emmanuel (Sänger) gedacht. Die Orgel ist nur zweistimmig geführt, ohne Pedal, Baßführung mit dem bezifferten Orchestercontinuo-Baß gleichlautend (III, S. 49). Über die vermutliche Urgestalt der von Bach hierzu parodierten Instrumentalkonzerte gehen die Ansichten auseinander. Für die drei Orgelsätze [s. o. unter (A)] und das nach diesen frei umgearbeitete Klavier-Konzert E-dur nimmt ABER (IV, S. 9 ff.) nach den im (Cembalo-)Autograph (P 234, BB) befindlichen Korrekturen eine auf eine frühere Komposition zurückgreifende gemeinsame Vorlage an, die er in ihrer Urgestalt deshalb der Orgel zuweist, weil sie „an den abweichenden Stellen durchweg längere Notenwerte aufweist, die auf dem Klavier ohne Wirkung sein würden.“ Demzufolge wäre eine Bläserfassung der Vorlage ebenso wahrscheinlich. Das Autograph zeigt die von Bach zunächst hingeschriebene, nach E-dur transponierte, den 1. Satz um einen Takt (zwischen Takt 13 und 14 unserer Ausgabe) vermehrte, in Siciliano um 8 Takte kürzere (Takte 15 bis 22 incl. unserer Ausgabe fallen weg) Vorlage, in die er nachträglich, teilweise bis zur Unleserlichkeit die der Cembaloverwendung entsprechenden Veränderungen einzeichnete (vgl. auch X S. 258). Ubrigens irrt ABER (IV S. 9) wenn er schreibt, daß Bach „zunächst die Orgelstimme, wie wir sie in den Kantaten finden, hingeschrieben hatte ...“. Abgesehen von den oben erwähnten Veränderungen und Kürzungen ist im Siciliano der Takt 7 (Beginn des Solos unserer Ausgabe), — auch bei seiner Wiederkehr im Verlauf des Satzes — in beiden Fassungen melodisch verschieden. Im Hinblick auf die neu eingefügte Altpartie der Kantatenfassung mag Bach sich für eine Veränderung der (ursprünglichen?) Themagestaltung des Siciliano als auch für eine Formerweiterung entschieden haben (3 Ritornelle gegenüber 2 Ritornellen der Klavierfassung). So bleibt die Frage offen, ob die Kantaten- oder die Klavierfassung des Siciliano die endgültige ist. Sollte diese die Klavierfassung sein, so wäre der Satz um 8 Takte kürzer und die für die Oboe zu tief liegende, nicht ausführbare Stelle (Takt 22) würde entfallen. Auf Takt 14 würde dann Takt 23 folgen.

Die Abfassung der Solostimme spricht nicht für Violin-Verwendung (VI, Bd. II S. 617); dann ist bei einem als Urform angenommenen Klavierkonzert (V, S. 382; VI, Bd. II S. 617) zu bedenken, daß Bach kaum eine nochmalige Bearbeitung für nötig erachtet hätte und daß die Solostimme auch für die Orgel zu dürftig (vgl. z. B. Takt 23 bis 26, 3. Satz) erscheint.

„Sie (die Verwendung der Orgel) gibt in den Arien nur einen kaum genügenden Ersatz einer Flöte oder sonst eines Blasinstrumentes“ (III, S. 57). Der reiche Orchestersatz des vorliegenden Werkes kann demungeachtet nur auf ein kräftigeres Blasinstrument Bezug nehmen: Oboe oder Trompete. Die Konzeption der Solostimme zeigt durchaus Oboendarakter (zweifellos ist die Korrelation von Aussagefähigkeit und Themencharakter nicht zufällig) und hat in der (Bachs eigener Praxis entsprechenden) von

Sources: (A) Cantata No. 169, BG XXXIII, 169, Sinfonia D-Major: organ (recorded in C-Major), strings, 3 oboes. Aria No. 5 (Siciliano): organ, strings, solo alto. Cantata No. 49, BG X, 301, Sinfonia E-Major: organ (recorded in D-Major), strings, oboe d'amore.

(B) Bach's re-arrangement of the same cantata movements for the piano concerto in E-Major (harpsichord and strings), BG XVII, 45.

The present concerto was derived from the cantatas with organ accompaniment. No. 169, first and second movements, and No. 49, third movement. The editors assume that it is probably based in its original form on a concerto for oboe, and written during the Köthen period (VI, vol II, page 278). Schering (II, page 152), considers these 8 cantatas of 1731 to have been written as proficiency tests for the eldest sons Friedemann (organ) and Phillip Emmanuel (singing). The organ part is only two-voiced, without pedal, the bass being consonant with the fingered orchestra continuo bass (III, page 49). Views differ as regards the original form of Bach's instrumental concerto adaptations. As to the three organ movements mentioned above under (A), and the piano concerto in E-Major which was independently arranged there from, ABER (IV, pages 9 and consecutively) assumes, from the point of view of the corrections contained in the autograph (P 234, BB), harpsichord, that a common pattern existed which indicated an earlier composition. The original form of this composition he assigns to the organ, because the deviating passages contain throughout prolonged notes which would be of no effect on the piano. Hence the pattern might just as well have been scored for wind instruments. The autograph presents the pattern as Bach first fixed it on the paper, transposed it then to E-Major, added one bar to the first movement, appearing in our edition between the 13th and 14th bars, and reduced it in the Siciliano by 8 bars (in our edition bars 15 to 22 to be dropped), and in which he later inserted partly illegible alterations for the harpsichord score. Compare X, page 258. It may be mentioned that ABER (IV, page 9) is mistaken when he says that Bach had first written down the organ part in the shape as we find it in the cantatas. Apart from the above-mentioned alterations and shortenings, bar 7, in our edition the beginning of the solo, is melodically different in both settings. The same applies to its repetition in the movement. As regards the newly-inserted alto part of the cantata-setting, Bach probably decided to alter the possibly original motive of the Siciliano and also to prolong the form (3 ritornelli compared with the 2 ritornelli in the piano score). Hence it remains an open question which of the 2 forms, cantata or piano, is the final one. If it was the piano-form, the movement will have to be shorter by 8 bars, and the unperformable passage, bar 22, must be suppressed, since for oboe it is too low. Bar 14 is followed by bar 23.

The solo part setting is not suitable for violin (VI, vol. II, page 617). It must further be considered that, with a piano concerto (V, page 382, VI, vol. II, page 617) assumed to be the original form, Bach would not have deemed it necessary to write another arrangement, and that the solo part is rather deficient for the organ. Compare third movement, bars 23 to 26. "For arias the organ is hardly a satisfactory substitute for the flute or any other wind instrument" (III, page 57). The full orchestra movement of this work calls nevertheless for a powerful wind instrument, e.g. oboe or trumpet. The concept of the solo voice is akin to the oboe (the expressive possibilities correlated to motive essentials are in no way purely accidental). The editors' transposition to F-Major for the oboe as solo instrument was done in accordance with Bach's own habit and is, in volume and application, probably the correct

den Herausgebern vorgenommenen Transposition nach F-dur für die Oboe als Soloinstrument in Umfang und Applikatur die größte Wahrscheinlichkeit für sich. Von zwei Konzerten für Violine und Oboe (Katalog Breitkopf und Härtel von 1764), liegt das eine (in d-moll von Max Schneider, in c-moll von Max Seiffert) nach dem Konzert für zwei Cembali (c-moll) rekonstruiert vor; das andere in B-dur (VII S. 165 ff.) ist bis auf drei Anfangstakte verloren. Nach Ansicht Sir Donald Toveys ist das Klavierkonzert A-dur Parodie eines Konzertes für Oboe d'amore. [Vgl. auch Bachs Weimarer Klavierbearbeitung (d-moll) von B. Marcellos Oboen Konzert (c-moll)]. Diese Oboenwerke dürften nach Smend (I S. 25ff.), für den zur Köthenener Kapelle gehörenden ehemaligen Berliner Hofkammermusiker Rose geschrieben sein, dessen Können Bach zu der für Köthen typischen Oboenbehandlung angeregt hat (I S. 96). Der Katalog Breitkopf und Härtel von 1763 nennt auch ein „Oboe-Concert“.

Ein Vergleich der Anfangstakte des 1. Satzes mit denen des 5. Brandenb. Konzertes macht die Entstehungszeit in Köthen wenigstens für diesen gewiß (I. S. 100). Zusätze der Herausgeber (Bögen und dynamische Ergänzungen) stehen in Klammern. Entsprechend Bachs Vorgehen bei der Umarbeitung zum Klavierkonzert wurden die Oboenpartien (1. u. 3. Satz) den Streichern übertragen. In Takt 22 des Siciliano wird der Tonumfang der Oboe unterschritten. Entsprechend den Gepflogenheiten der barocken Aufführungspraxis ist eine ausführbare Fassung vorgelegt. Umfangs-Unterschreitungen sind nicht selten. U. a. gibt Händel, der selbst Oboe spielte, in seiner Oboensonate g-moll (4. Satz) ein auffällendes Beispiel. H. Hadamowsky (VIII. S. 37) ist der Auffassung, daß „die Instrumente in erster Linie als ‚Stimmen‘ der Polyphonie Bedeutung hatten, während das Moment der Ausdauer (wie auch der Klangfarbe, ja selbst des Tonumfangs) in den Hintergrund trat“.

Zu den Metronomvorschlägen vgl. XI S. 228 ff. Bei Parodierung von Konzertsätzen zu Kirchenstücken z. B. des 3. Brandenb. Konzertes 1. Satz zur Sinfonia der Kantate Nr. 174 ändert Bach das Zeichen  $\text{C}$  in C. Danach wäre hier für den 1. Satz  $\text{C}$  Notierung anzunehmen. (Mitteilung von Prof. D. Dr. Friedrich Smend.) Die Frage nach der Ausführbarkeit unseres Konzertes auf einer zu Bachs Zeiten gebräuchlichen sog. Barockoboe (mit nur 2 Klappen für die Töne c1 und es1) ist durchaus zu bejahen. Ihr Umfang von c1 bis e3 entspricht dem im Konzert verlangten. Entgegen bisherigen Behauptungen, das d3 sei nie überschritten worden, verlangt Giuseppe San-Martino in seinem Oboenkonzert Es-dur (ca. 1725) schon es3, Bach (Kantate Nr. 201, Arie Nr. 9 mit Solo Oboe d'amore) sogar e3 als gegriffenen Ton. Da auch c1 berührt wird, rechnet Bach für das Soloinstrument mit einem Umfang von c1 bis e3. —

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- II. Arnold Schering, J. S. Bach's Leipziger Kirchenmusik
- III. Bernhard Friedrich Richter, Über J. S. Bachs Kantaten mit oblig. Orgel, Bach-Jahrb. 1908
- IV. Adolf Aber, Studien zu J. S. Bachs Klavierkonzerten, Bach-Jahrb. 1913
- V. Albert Schweitzer, J. S. Bach
- VI. Philipp Spitta, J. S. Bach
- VII. Wolfgang Schmieder, Bach-Werkverzeichnis
- VIII. Hans Hadamowsky, Die Oboe bei J. S. Bach, Diss. Wien
- IX. Sir Donald Tovey, Text zur Schallplatte: Bach-Tovey, Concerto in A major für Oboe d'amore, Strings and continuo
- X. Hermann Keller, Die Klavierwerke Bachs
- XI. Georg Schünemann, Geschichte des Dirigierens.

Berlin, im August 1955

Hermann Töttcher

solution. Of two concertos for violin and oboe (vide catalogue Breitkopf and Hartel of 1764), the one is available as a reconstruction of the concerto for two harpsichords in C-Minor, and is edited in d-minor by Max Schneider and in c-minor by Max Seiffert. The second, in B-Major, (VII, pages 615 and consecutively), is, with the exception of the three first bars, missing. The piano concerto in A-Major is, in the opinion of Sir Donald Tovey, a re-arrangement of a concerto for oboe d'amore (compare Bach's piano arrangement in d-minor, during the Weimar period, from B. Marcello's oboe concerto in c-minor). Smend (I, page 25 and consecutively), assumes that these compositions for the oboe were probably written for the former Berlin court musician Rose, who was a member of the Köthen orchestra, and whose performances inspired Bach for his characteristically Köthen handling of the oboe (I, page 96). In the Breitkopf and Härtel catalogue of 1763 we find an "oboe-concert".

A comparison of the initial bars of the first movement with the Fifth Brandenburg Concerto leaves no doubt that this first movement at least was written in Köthen (I, page 100). Any editorial additions, such as slurs and complementary dynamic marks, are placed in parentheses. In obedience to Bach's procedure when re-arranging piano concertos, the oboe parts (first and third movements) were assigned to the strings. Bar No. 22 of the Siciliano extends below the oboe's range. A performable setting is now presented in accordance with baroque usage. The going down below the range is not an isolated case. Händel, who played the oboe himself, gives a striking example in this respect in his sonata for oboe in g-minor (4th movement). H. Hadamowsky (VIII, page 37), is of opinion that "instruments represented first of all just voices of polyphony, while such values as prolongation, tone color and even range, were of secondary consideration".

For editorial metronome suggestions, compare XI, pages 228 and consecutively. When re-arranging concerto movements to sacred music Bach changed the symbol  $\text{C}$  to C, as for instance with the Third Brandenburg Concerto, first movement, changed to the Sinfonia of Cantata No. 174. Hence the symbol of the first movement should here be  $\text{C}$ , as Prof. D. Dr. Friedrich Smend points out. The question whether our concerto can be executed on the baroque oboe as it was used at the time of Bach, with only two keys for the notes c1 and e-flat 1, must certainly be answered in the affirmative. Its range from c1 to e3 is in correspondence with the concerto's requirements. Contrary to current affirmation that the d3 was never exceeded, Giuseppe San-Martino scores already the e-flat 3 in his oboe concerto E-flat Major (about 1725). Bach demands, in his cantata No. 201, aria No. 9 with solo oboe d'amore, the e3 even as a stopped note. As c1 is also in use, Bach then treats this solo instrument to range from c1 to e3.

#### Literature:

- I. Friedrich Smend, Bach in Köthen
- II. Arnold Schering, J. S. Bach's Leipzig sacred music
- III. Bernhard Friedrich Richter, J. S. Bach's cantatas with organ accompaniment, Bach-Yearbook 1908
- IV. Adolf Aber, Studies of J. S. Bach's piano concertos, Bach-Yearbook 1913
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- VI. Philipp Spitta, J. S. Bach
- VII. Wolfgang Schmieder, List of Bach's Works
- VIII. Hans Hadamowsky, The oboe at J.S. Bach, Vienna dissertation
- IX. Sir Donald Tovey, Accompanying words to the record Bach-Tovey, Concerto in A-Major für oboe d'amore, strings and continuo
- X. Hermann Keller, The piano works of Bach
- XI. Georg Schünemann, History of conducting.

Berlin, August 1955

Hermann Töttcher

*Job. Sebastian Bach (1685-1750)*

Konzert F-dur  
für Oboe, Streicher und Basso continuo

(Allegro) ♩ - 100

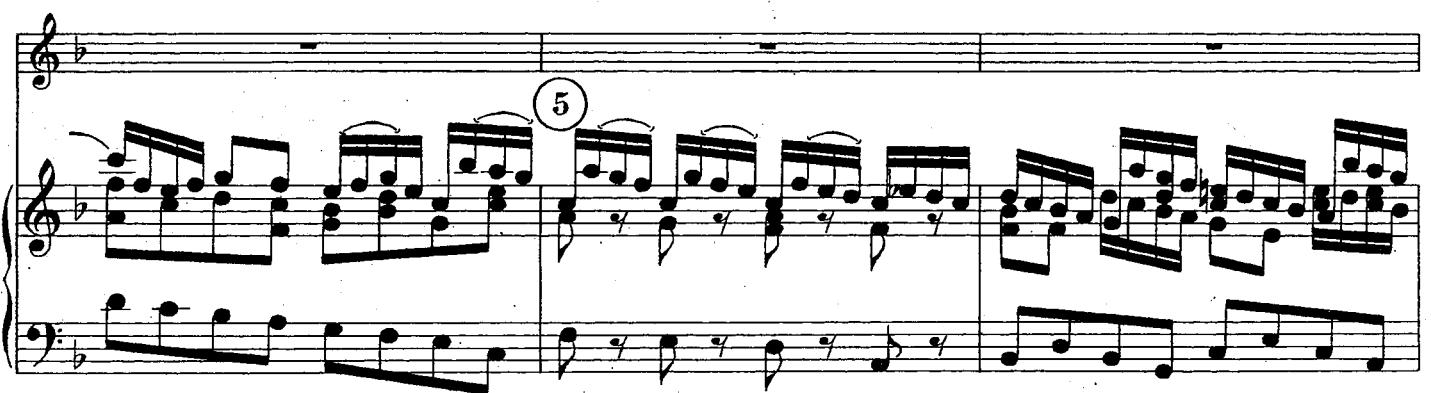
I.

Herausgegeben und bearbeitet von

Arranged and edited by

Hermann Töttcher und Gottfried Müller

Musical score for the first movement of J.S. Bach's Concerto in F major for Oboe, Strings, and Continuo. The page shows measures 1 through 5. Measure 1 starts with a dynamic of (f). Measures 2 and 3 show sixteenth-note patterns in the oboe part. Measure 4 begins with a bassoon line. Measure 5 is circled with the number 5.



Musical score for the first movement of J.S. Bach's Concerto in F major for Oboe, Strings, and Continuo. The page shows measures 6 through 10. The oboe part continues with sixteenth-note patterns. The bassoon part is present throughout. Measure 10 ends with a dynamic of (p).



Solo

(f)

p

Cembalo

(p)

Musical score for the first movement of J.S. Bach's Concerto in F major for Oboe, Strings, and Continuo. The page shows a solo section for the oboe. It includes dynamics (f), p, and (p), and a part for 'Cembalo' (harpsichord). The bassoon part is present in the background.

Musical score for string quartet, four staves of music:

- Staff 1 (Top): Violin 1 (Treble clef) and Violin 2 (Treble clef). Measure 10: Sixteenth-note patterns. Measure 15: Dynamic *p*. Measure 20: Sixteenth-note patterns.
- Staff 2 (Second from top): Cello (Bass clef). Measure 10: Sixteenth-note patterns. Measure 15: Sixteenth-note patterns. Measure 20: Sixteenth-note patterns.
- Staff 3 (Third from top): Bassoon (Bass clef). Measure 10: Sixteenth-note patterns. Measure 15: Sixteenth-note patterns. Measure 20: Sixteenth-note patterns.
- Staff 4 (Bottom): Bassoon (Bass clef). Measure 10: Sixteenth-note patterns. Measure 15: Sixteenth-note patterns. Measure 20: Sixteenth-note patterns.

Measure numbers: 10, 15, 20.

Dynamic markings: *p*, *f*.

Musical score for piano and cembalo, page 6. The score consists of six staves of music. The top two staves are for the piano (treble and bass clef), the middle two staves are for the cembalo (treble and bass clef), and the bottom two staves are for the violin (treble and bass clef). Measure numbers 25 and 30 are circled. Dynamics include (p), p, f, and dynamic markings for Cembalo and Violin.

Solo

35

Cembalo      Str.      Cembalo      1. Viol.

40

Cemb.

45

Viol.

x)

x)

Musical score page 8, measures 41-45. The score consists of three staves: Treble, Bass, and Pedal. Measure 41: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs. Measure 42: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs. Measure 43: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs. Measure 44: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs. Measure 45: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs.

Musical score page 8, measures 46-50. The score consists of three staves: Treble, Bass, and Pedal. Measure 46: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs. Measure 47: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs. Measure 48: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs. Measure 49: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs. Measure 50: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs.

Musical score page 8, measures 51-55. The score consists of three staves: Treble, Bass, and Pedal. Measure 51: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs. Measure 52: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs. Measure 53: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs. Measure 54: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs. Measure 55: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs.

Musical score page 8, measures 56-60. The score consists of three staves: Treble, Bass, and Pedal. Measure 56: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs. Measure 57: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs. Measure 58: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs. Measure 59: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs. Measure 60: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs.

(60)

(Fine)

Cembalo

(p)

(Fine)

(65)

1. Viol.

(mf)

Viol.

x)

A musical score consisting of four staves of music. The top staff is for the piano treble clef part, the second staff is for the piano bass clef part, the third staff is for the strings (labeled 'Str.'), and the bottom staff is for the bassoon (labeled 'Cembalo'). Measure 70 starts with a piano treble clef section. Measure 75 begins with a piano bass clef section, followed by a dynamic marking *p*. Measure 80 begins with a piano treble clef section.

x)

*f*

85 (p) 90

xx)

xx)

A musical score for piano, consisting of four staves. The top staff shows a melodic line with sixteenth-note patterns. The second staff, marked with a circled '95' above it, features a dynamic '(P)' and includes a bass line. The third staff begins with a melodic line and transitions into a harmonic section with sustained notes and chords. The fourth staff, marked with a circled '100', continues the harmonic pattern. The fifth staff begins with a melodic line and transitions into a harmonic section with sustained notes and chords. The sixth staff, marked with a circled '105', continues the harmonic pattern.

110

(poco ritard.)

(ff)

Da Capo  
(al Fine)

## II.

Siciliano     $\text{♩} = 132$ 

$\text{♩} = 132$

(f)

ff

5

Solo

(p)

Urtext

10

15

*f*

*tr*

Solo

(20)

(25)

(30)

A musical score for piano, featuring four staves of music. The score consists of two systems of five measures each. Measure 35 begins with a treble clef, a key signature of one flat, and a common time signature. The melody is primarily in the treble clef staff, while the bass clef staff provides harmonic support. Measure 35 concludes with a dynamic instruction *(poco rit.) (a tempo)*. Measure 36 begins with a dynamic *(colla parte)*. Measure 37 starts with a dynamic *(f)*. Measure 38 features a dynamic *ff*. Measure 39 includes a dynamic *ff*. Measure 40 concludes with a dynamic *(poco ritard.)*.

Allegro  $\text{J.} = 63$ 

## III.

The musical score consists of six staves of piano music. The first four staves are in common time (indicated by a 'C') and the last two are in 2/4 time (indicated by a '2/4'). The key signature is one flat (B-flat). Measure numbers 5, 10, 15, and 20 are circled in the top section. Measure numbers 30 and 35 are circled in the bottom section. Performance instructions include dynamic markings like (f), (p), and (ff), and instrumentals like Cembalo and Str. (strings). The first section (measures 1-19) features eighth-note patterns in the treble and bass staves. The second section (measures 20-29) includes a 'Solo' instruction, a Cembalo part, and a Str. (strings) part. The third section (measures 30-35) shows a return to eighth-note patterns.

Musical score page 18, measures 35-39. The top staff shows eighth-note patterns. The middle staff shows piano dynamic (p) and forte dynamic (f) markings. Measure 35 is circled.

Musical score page 18, measures 40-44. The top staff shows eighth-note patterns. The middle staff includes 'Cembalo' and 'Str.' dynamics. Measure 40 is circled.

Musical score page 18, measures 45-49. The top staff shows eighth-note patterns. The middle staff shows piano dynamic (p) markings. Measure 45 is circled.

Musical score page 18, measures 50-54. The top staff shows eighth-note patterns. The middle staff shows piano dynamic (p) markings. Measure 50 is circled.

Musical score for three voices (Treble, Alto, Bass) and Cembalo. The score is divided into four systems of four measures each.

- System 1 (Measures 60-63):** Treble staff has eighth-note patterns. Alto staff has sixteenth-note patterns. Bass staff has eighth-note patterns. Cembalo part is silent.
- System 2 (Measures 64-67):** Treble staff has eighth-note patterns. Alto staff has sixteenth-note patterns. Bass staff has eighth-note patterns. Cembalo part starts with eighth-note chords at measure 65, followed by sixteenth-note chords at measure 66, and eighth-note chords at measure 67.
- System 3 (Measures 68-71):** Treble staff has eighth-note patterns. Alto staff has sixteenth-note patterns. Bass staff has eighth-note patterns. Cembalo part is silent.
- System 4 (Measures 72-75):** Treble staff has eighth-note patterns. Alto staff has sixteenth-note patterns. Bass staff has eighth-note patterns. Cembalo part is silent.

Dynamics and performance instructions include:

- Cemb.:** Cembalo part.
- p:** piano dynamic.
- Str.:** strings dynamic.

Musical score for piano, four staves, treble and bass clef, key signature of one flat. Measure 85: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 86: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 87: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 88: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 89: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 90: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 91: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 92: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 93: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 94: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 95: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 96: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 97: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 98: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 99: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 100: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 101: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 102: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 103: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 104: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 105: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, four staves, treble and bass clefs, key signature of one flat. Measures 110-115:

- Staff 1: Measures 110-115. Measure 110 starts with a sixteenth-note grace note followed by eighth-note pairs. Measure 111 has eighth-note pairs. Measure 112 has eighth-note pairs. Measure 113 has eighth-note pairs. Measure 114 has eighth-note pairs. Measure 115 has eighth-note pairs.
- Staff 2: Measures 110-115. Measure 110 has eighth-note pairs. Measure 111 has eighth-note pairs. Measure 112 has eighth-note pairs. Measure 113 has eighth-note pairs. Measure 114 has eighth-note pairs. Measure 115 has eighth-note pairs.
- Staff 3: Measures 110-115. Measure 110 has eighth-note pairs. Measure 111 has eighth-note pairs. Measure 112 has eighth-note pairs. Measure 113 has eighth-note pairs. Measure 114 has eighth-note pairs. Measure 115 has eighth-note pairs.
- Staff 4: Measures 110-115. Measure 110 has eighth-note pairs. Measure 111 has eighth-note pairs. Measure 112 has eighth-note pairs. Measure 113 has eighth-note pairs. Measure 114 has eighth-note pairs. Measure 115 has eighth-note pairs.

Musical score for piano, four staves, treble and bass clefs, key signature of one flat. Measures 120-125:

- Staff 1: Measures 120-125. Measure 120 starts with a sixteenth-note grace note followed by eighth-note pairs. Measure 121 has eighth-note pairs. Measure 122 has eighth-note pairs. Measure 123 has eighth-note pairs. Measure 124 has eighth-note pairs. Measure 125 has eighth-note pairs.
- Staff 2: Measures 120-125. Measure 120 has eighth-note pairs. Measure 121 has eighth-note pairs. Measure 122 has eighth-note pairs. Measure 123 has eighth-note pairs. Measure 124 has eighth-note pairs. Measure 125 has eighth-note pairs.
- Staff 3: Measures 120-125. Measure 120 has eighth-note pairs. Measure 121 has eighth-note pairs. Measure 122 has eighth-note pairs. Measure 123 has eighth-note pairs. Measure 124 has eighth-note pairs. Measure 125 has eighth-note pairs.
- Staff 4: Measures 120-125. Measure 120 has eighth-note pairs. Measure 121 has eighth-note pairs. Measure 122 has eighth-note pairs. Measure 123 has eighth-note pairs. Measure 124 has eighth-note pairs. Measure 125 has eighth-note pairs.

Musical score for piano, four staves, treble and bass clefs, key signature of one flat. Measures 125-126:

- Staff 1: Measures 125-126. Measure 125 starts with a sixteenth-note grace note followed by eighth-note pairs. Measure 126 has eighth-note pairs.
- Staff 2: Measures 125-126. Measure 125 has eighth-note pairs. Measure 126 has eighth-note pairs.
- Staff 3: Measures 125-126. Measure 125 has eighth-note pairs. Measure 126 has eighth-note pairs.
- Staff 4: Measures 125-126. Measure 125 has eighth-note pairs. Measure 126 has eighth-note pairs.

130 135

(C) Solo  
(Fine)  
Cembalo  
(Fine)  
(p)  
Str.  
(p)

140

145

Str.  
(p)  
p  
Cembalo

150 155

Str.

Musical score for piano and strings, page 23, measures 160-180.

The score consists of four systems of music, each with two staves: treble and bass. The top staff is for the piano (right hand) and the bottom staff is for the strings (cello/bass). Measure numbers 160, 165, 170, 175, and 180 are circled in the upper right of each system respectively. Measure 160 includes dynamic markings *p*, *f*, and *p*. Measure 170 includes dynamic *f*. Measure 175 includes dynamic *f*. Measure 180 includes dynamics *p* and *f*. The Cembalo part is indicated in measure 165. The piano part features various note patterns, including eighth-note chords and sixteenth-note runs. The string part includes sustained notes and eighth-note chords. Measure 180 concludes with a forte dynamic.

Musical score showing four staves of music. The measures are numbered 185, 190, 195, 200, and 205. The score includes parts for Treble and Bass staves, with specific markings for Cembalo and Str. (Strings). Measure 185 shows a dynamic *p*. Measure 195 includes a dynamic *(p)* and a Cembalo part. Measure 200 includes a Cembalo part and a dynamic *f*. Measure 205 includes a Str. part.

Musical score for piano and orchestra, featuring four systems of music. The score includes parts for Violin (Viol.), Cembalo (Cemb.), and Strings (Str.). Measure numbers 210, 215, 220, 225, and 230 are circled.

**Measure 210:** Violin and Cembalo play eighth-note patterns. The piano part consists of sustained notes.

**Measure 215:** Violin and Cembalo play eighth-note patterns. The piano part consists of sustained notes.

**Measure 220:** Violin and Cembalo play eighth-note patterns. The piano part consists of sustained notes. Dynamics: *p*.

**Measure 225:** Violin and Cembalo play eighth-note patterns. The piano part consists of sustained notes. Dynamics: *f*, *p*, *f*.

**Measure 230:** Violin and Cembalo play eighth-note patterns. The piano part consists of sustained notes.

235

Cembalo

(p)

Str. *f*

(p)

240

Str. *f*

(p)

*p*

245

250

Cembalo

(poco ritard.)

(poco ritard.)

Da Capo  
al Fine