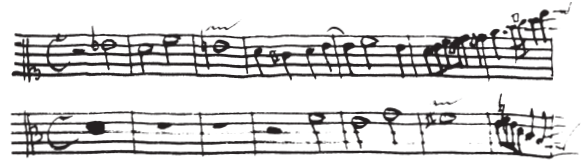


Wilhelm Friedemann

Bach

Gesammelte Werke



W. F. Bach

Herausgegeben vom
Bach-Archiv Leipzig

Band 5



Carus

Wilhelm Friedemann

Bach

Orchestermusik II

Konzert für zwei Cembali

Konzert für Flöte

Herausgegeben von
Peter Wollny



Carus 32.005

Die Edition erscheint in Verbindung mit dem Forschungsprojekt Bach-Repertorium
der Sächsischen Akademie der Wissenschaften zu Leipzig
und mit Unterstützung des Packard Humanities Institute, Los Altos, California.

Redaktion: Bach-Archiv Leipzig

Gesetzt in der Garamond
Satz: Carus-Verlag, Stuttgart
Druck: Roth Offset Owen OHG
Buchbinderei: E. Riethmüller, Tübingen

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und Bach-Archiv Leipzig

Distributed in conjunction with the Packard Humanities Institute, Los Altos, California

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2009 / Printed in Germany

ISBN 978-3-89948-128-0

ISMN M-007-09406-5

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Vorwort

Die Ausgabe der gesammelten Werke Wilhelm Friedemann Bachs ist eine elf Bände umfassende kritische Edition, die sowohl der Wissenschaft als auch der Praxis einen zuverlässigen Notentext bieten will. Die Bände sind nach Gattungen geordnet (siehe die Übersicht am Ende des Bandes) und enthalten sämtliche erhaltenen Kompositionen und berichten darüber hinaus auch über fragmentarisch überlieferte und nachweisbare verschollene Werke. Werke zweifelhafter Echtheit werden ebenfalls aufgenommen, nicht jedoch Kompositionen, die mit größter Wahrscheinlichkeit unecht sind. Zur Orientierung sei auf das thematische Werkverzeichnis* verwiesen. Die Nummern dieses Verzeichnisses werden auch für die vorliegende Ausgabe verwendet, zudem sind die alten Nummern des Werkverzeichnisses von Martin Falck in den Kritischen Berichten nachgewiesen.

Kleinere Varianten eines Werks („Lesarten“) werden in den Kritischen Berichten diskutiert. Ist eine Komposition in mehreren Quellen mit größeren Abweichungen überliefert, so werden sämtliche Fassungen abgedruckt, die mit hinreichender Sicherheit auf den Komponisten zurückgehen.

Werktitel erscheinen in normalisierter Form; Originaltitel können dem Kritischen Bericht entnommen werden. Satzüberschriften werden hingegen im originalen Wortlaut wiedergegeben.

*

Band 5 enthält zwei Konzerte, die in Bachs späte Berliner Zeit gehören. Das Konzert für zwei Cembali und Orchester in Es-Dur ist in einem teilweise vom Komponisten selbst geschriebenen Stimmensatz erhalten, der sich einst im Besitz der Cembalistin Zippora Wulff geb. Itzig (1760–1836) befand. Er gelangte über ihre Schwester Sara Levy geb. Itzig (1761–1854) in die Bibliothek der Sing-Akademie zu Berlin. Verschiedene Quellenschichten belegen die mehrmalige, wenn nicht gar regelmäßige praktische Verwendung der Stimmen, möglicherweise im Rahmen der wöchentlich stattfindenden Konzerte im Hause des Mediziners Joseph Fließ (1745–1822). Bei diesen Veranstaltungen, die gegen Entrichtung einer monatlichen Gebühr auch der Öffentlichkeit zugänglich waren, traten – offenbar als regelmäßig zu hörende – Solisten auf dem „Clavessin“ neben Fließ seine beiden Schwägerinnen „Mad. Wulf“ und „Mad. Levi“ auf.¹ Alternativ wäre denkbar, dass W. F. Bach selbst das Konzert zuerst mit einer der beiden Itzig-Schwestern im Rahmen eines privaten oder öffentlichen Konzerts dargeboten hat. Im Blick auf das Alter von Zippora Wulff und Sara Levy kommt für die Entstehung der Quelle die Zeit ab etwa 1780 in Frage. Ob es

sich gar um ein Auftragswerk handelt, ist nicht zu klären. Der Originalstimmensatz umfasste zunächst lediglich die beiden Solostimmen, einen einfachen Satz Streicherstimmen und Partien für die beiden Hörner. Erst nachträglich kamen Duobletten für die hohen Streicher sowie Trompeten und Pauken hinzu. Dass es sich bei letzteren ebenfalls um autorisierte Zusätze handelt, belegt die eigenwillige Faktur dieser Partien, die W. F. Bachs Behandlung der Blechbläser vollauf entspricht.

Das Doppelkonzert in Es-Dur ist eines der eindrucksvollsten Instrumentalwerke W. F. Bachs; Carl Friedrich Zelter bezeichnete es als „ein großes Stück“.² Die Ecksätze haben mit ihrer festlichen Instrumentierung, ihren prächtigen Themen und ihren großzügigen Proportionen wahrhaft sinfonischen Charakter. Die beiden Solisten, die sowohl untereinander als auch mit dem Orchester konzertieren, sind mit anspruchsvollen und dankbaren Partien bedacht. Der elegische Mittelsatz verzichtet nach dem Vorbild von J. S. Bachs Konzert für zwei Cembali in C-Dur (BWV 1061) auf die Begleitung des Orchesters; in ihm entwickelt sich ein subtiler Triosatz.

Das Konzert in D-Dur für Flöte und Streicher gehört offenbar gleichfalls in den Kontext der Berliner Privatkonzerte. Die einzige relevante Quelle des Werks ist ein originaler Stimmensatz aus dem Bibliotheksbestand der Sing-Akademie zu Berlin, der gleichfalls aus dem Besitz von Sara Levy stammt. Besondere Aufmerksamkeit verdient die vom Komponisten ungewöhnlich reich bezifferte Basso-Stimme. Wie der Stimmensatz zum Doppelkonzert überlieferte die Quelle das Werk zunächst anonym. Offenbar hängt dies mit dem Umstand zusammen, dass W. F. Bach in seiner späten Lebenszeit seine Autographe häufig nicht signierte. Später wurde auf der Titelseite von anderer Hand zunächst der Name „Quantz“ eingefügt; der Irrtum wurde allerdings schon bald korrigiert (vgl.

* *Bach-Repertorium. Analytisch-bibliographisches Verzeichnis der Werke der Bach-Familie*, hrsg. vom Bach-Archiv Leipzig und von der Sächsischen Akademie der Wissenschaften Leipzig, Bd. 2: *Wilhelm Friedemann Bach*, bearbeitet von Peter Wollny, Stuttgart 2009.

¹ *Berlinische Musikalische Zeitung*, hrsg. von Johann Gottlieb Karl Spazier, 5. Stück, 9. März 1793, S. 17–18. – Zur Musikpflege der Familie Itzig siehe Peter Wollny, „Ein förmlicher Sebastian und Philipp Emanuel Bach-Kultus“. *Sara Levy, geb. Itzig und ihr literarisch-musikalisches Salon*, in: *Musik und Ästhetik im Berlin Moses Mendelssohns*, hrsg. von Anselm Gerhard, Tübingen 1999 (Wolfenbütteler Studien zur Aufklärung, Bd. 25), S. 217–255; und P. Wollny, „Ein förmlicher Sebastian und Philipp Emanuel Bach-Kultus“. *Sara Levy und ihr musikalisches Wirken*. Mit einer Dokumentensammlung zur musikalischen Familiengeschichte der Vorfahren von Felix Mendelssohn, Wiesbaden 2009 (im Druck).

² *Bach-Dokumente*, Bd. VII: *Johann Nikolaus Forkel. Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke (Leipzig 1802). Edition, Quellen, Materialien*, vorgelegt und erläutert von Christoph Wolff unter Mitarbeit von Michael Maul, Kassel 2008, S. 155.

Abbildung 5). Als Schreiber dieser Zusätze lässt sich anhand von Schriftvergleichen der Berliner Bankier Samuel Salomon Levy (1760–1806), seit Juni 1783 der Ehemann der genannten Sara Levy geb. Itzig, ausmachen. S. S. Levys Handschrift ist noch in weiteren Quellen der Sing-Akademie anzutreffen; vorzugsweise handelt es sich dabei um Kammermusik oder Konzerte für Flöte oder Bratsche. Es ist daher anzunehmen, dass er diese Instrumente spielte und dass die zahlreichen mit dem Stempel der Sammlung Levy versehenen Kompositionen für Flöte und für Bratsche ursprünglich von ihm zusammengetragen wurden. Vielleicht geht die Entstehung von W. F. Bachs Flötenkonzert gar auf einen von S. S. Levy vergebenen Kompositionsauftrag zurück. Die sorgsam bezifferte Basso-Stimme könnte zur Ausführung durch Levys junge Frau bestimmt gewesen sein, die nach einer glaubhaften Überlieferung Klavierschülerin W. F. Bachs war.

Die von Martin Falck geäußerten Echtheitszweifel³ lassen sich, unabhängig vom Quellenbefund, aus heutiger Sicht leicht entkräften. Die stilistischen Merkmale des Werks – Satzcharakter, Themenbildung, Behandlung des Soloinstruments – sind für Quantz absolut untypisch⁴ und passen auch auf keinen anderen Berliner Komponisten der Zeit. Die ausgesprochen individuelle Musiksprache Wilhelm Friedemann Bachs ist hingegen in nahezu jedem Takt zu spüren. Der Charakter des ersten Satzes erinnert etwa an die Kopfsätze der Sinfonie D-Dur (Fk 64; BR C 8) und des Konzerts für zwei Cembali in Es-Dur. Der zweite Satz weist Ähnlichkeiten mit den Mittelsätzen der Klaviersonaten in C-Dur (Fk 1A; BR A 2b) und F-Dur (Fk 6A; BR A 11c) sowie den langsamen Sätzen einiger Flötenduetts auf. Auch für das lebhaftes Finale finden sich zahlreiche Parallelen unter den authentischen Werken Bachs.

Insgesamt liegt hier ein eigenständiges, reifes Werk vor. Das Vermeiden von ambitionierten musikalischen und spieltechnischen Ansprüchen lässt das Flötenkonzert als einen weiteren Beleg für das Bemühen des Komponisten erscheinen, sich mit Rücksicht auf sein Publikum zuweilen „einer leichtern, verständlicheren Schreibart“ zu bedienen,⁵ als er es gewöhnlich tat.

Den im Kritischen Bericht genannten Bibliotheken, speziell der Sing-Akademie zu Berlin, sei für die Genehmigung zur Benutzung der Quellen und für die Bereitstellung von Mikrofilmen herzlich gedankt.

Leipzig, im Mai 2009

Peter Wollny

³ Vgl. Martin Falck, *Wilhelm Friedemann Bach. Sein Leben und seine Werke*, Leipzig 1913 (Reprint Lindau 1956), S. 113 und Werkverzeichnis, S. 11.

⁴ Vgl. Horst Augsbach, *Thematisch-systematisches Verzeichnis der Werke von Johann Joachim Quantz: Quantz-Werkverzeichnis (QV)*, Stuttgart 1997.

⁵ Vergleiche den Subskriptionsaufruf zum Cembalokonzert in e-Moll (Fk 43; BR C 12); zitiert in: *Bach-Dokumente*, Bd. III: *Dokumente zum Nachwirken Johann Sebastian Bachs 1750–1800*, vorgelegt und erläutert von Hans-Joachim Schulze, Leipzig und Kassel 1972, Nr. 737.

Foreword

The edition of Wilhelm Friedemann Bach's collected works is a comprehensive critical edition in eleven volumes that offers both scholars and practicing musicians reliable scores. The volumes are ordered according to genre (see the overview at the end of the volume) and contain all existing compositions as well as reports concerning fragmentary and missing compositions. Works of uncertain authenticity have also been included, but not those that are in all probability spurious. For orientation please refer to the thematic catalog of works.* The numbers of this catalog have also been used for the present edition, and in addition there are references to the old numbers of Martin Falck's thematic catalog in the Critical Report.

Smaller variants of a work ("Lesarten") are discussed in the critical reports. If a composition is mentioned in different sources as having large discrepancies, then all the versions that can be traced with certainty back to the composer have been printed.

The work titles appear in their standardized form; the original titles can be seen in the critical reports. Movement headings, however, have been printed with their original wording.

*

Volume 5 contains two concertos that belong to Bach's late Berlin period. The Concerto for two harpsichords and orchestra in E flat major has been preserved as a set of parts that was partially written by the composer and that once was in the possession of the harpsichordist Zippora Wulff, née Itzig (1760–1836). These found their way via her sister, Sara Levy, née Itzig (1761–1854), into the library of the Sing-Akademie zu Berlin. Different layers of sources provide evidence of the repeated, almost regular practical utilization of the parts, possibly as part of the weekly concerts that took place in the home of the physician Joseph Fließ (1745–1822). At these performances – which members of the public could also attend after paying a monthly fee – the soloists "Mad. Wulf" and "Mad. Levi" could be heard, in addition to their brother-in-law Fließ, playing the "Clavessin."¹

A conceivable alternative was that W. F. Bach himself first presented the concerto with one of the Itzig sisters as part of private or public concert. In view of Zippora Wulff's and Sara Levy's age, the source's provenance can be dated around 1780. It is not clear whether this work was commissioned. The original set of parts consisted initially merely of the two solo parts, a simple set of string parts and those for both of the horns. Only later were duplicates added for the high

strings as well as for the trumpets and timpani. There can be no doubt that these were authorized additions, to which the idiosyncratic treatment of the brass instruments in W. F. Bach's manner attests.

The Double Concerto in E flat major is one of W. F. Bach's most impressive instrumental works; Carl Friedrich Zelter referred to it as "a great piece."² The first and last movements, with their festive instrumentation, glorious themes and generous proportions, are truly of symphonic character. The soloists, both when performing with one another as well as with the orchestra, have been graced with discerning and thankful parts. The elegiac middle movement, with its subtly developed trio, follows the example of J. S. Bach's Concerto for two harpsichords in C major (BWV 1061) and dispenses entirely with the orchestral accompaniment.

The Concerto in D major for flute and strings can evidently also be placed in the context of the private concerts in Berlin. The only relevant source for this work is an original set of parts from the inventory of the Sing-Akademie zu Berlin's library that also previously belonged to Sara Levy. Special attention should be paid to the basso continuo part, which the composer had figured with an unusual amount of detail. As with the double concerto's set of parts, the source initially was handed down as being anonymous. This evidently has something to do with the fact that W. F. Bach, in his later years, often did not sign his autographs. Later on the name "Quantz" was mistakenly added – in a different handwriting – to the title page, though this mistake was soon corrected (cf. illus. 5). The author of these addenda – who could be identified by graphological comparisons – turned out to be the Berlin banker Samuel Salomon Levy (1760–1806), who had married Sara Levy née Itzig in June 1783. S. S. Levy's handwriting has

* *Bach-Repertorium. Analytisch-bibliographisches Verzeichnis der Werke der Bach-Familie*, published by the Bach-Archiv Leipzig and the Sächsische Akademie der Wissenschaften Leipzig, vol. 2: *Wilhelm Friedemann Bach*, edited by Peter Wollny, Stuttgart, 2009.

¹ *Berlinische Musikalische Zeitung*, ed. by Johann Gottlieb Karl Spazier, 5th part, March 9, 1793, pp. 17–18. – Concerning the musical activities of the Itzig family, see Peter Wollny, „Ein förmlicher Sebastian und Philipp Emanuel Bach-Kultus“. *Sara Levy, geb. Itzig und ihr literarisch-musikalischer Salon*, in: *Musik und Ästhetik im Berlin Moses Mendelssohns*, ed. by Anselm Gerhard, Tübingen, 1999 (Wolfenbütteler Studien zur Aufklärung, vol. 25), pp. 217–255; and P. Wollny, „Ein förmlicher Sebastian und Philipp Emanuel Bach-Kultus“. *Sara Levy und ihr musikalisches Wirken*. With a collection of documents on the musical family history of the ancestors of Felix Mendelssohn, Wiesbaden, 2009.

² *Bach-Dokumente*, vol. VII: *Johann Nikolaus Forkel. Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke (Leipzig 1802)*. Edition, *Quellen, Materialien*, furnished and elucidated by Christoph Wolff in collaboration with Michael Maul, Kassel, 2008, p. 155.

been found in other sources of the Sing-Akademie zu Berlin, particularly in chamber music and concertos for flute or viola. We can therefore assume that he played these instruments and that the many compositions for flute and viola bearing the stamp of the Levy Collection were originally assembled by him. It is even possible that W. F. Bach's flute concerto resulted from a commission by S. S. Levy. The carefully figured basso continuo part could have been meant for the use of Levy's young wife who, according to reliable sources, was a piano student of W. F. Bach.

The current view, independent of the research findings, rebuts Martin Falck's misgivings concerning the authenticity of the piece.³ The stylistic features of the work – movement character, formation of themes, treatment of the solo instruments – are absolutely atypical for Quantz⁴ and are not applicable to any other Berlin composer of that time. Wilhelm Friedemann Bach's distinctly individual musical language can, however, be sensed in almost every measure. The character of the first movement is reminiscent of the first movements of the Symphony in D major (Fk 64; BR C 8) and the Concerto for two harpsichords in E flat major. The second movement has similarities with the middle movements of the piano sonatas in C major (Fk 1A; BR A 2b) and F major (Fk 6A; BR A 11c) as well as with the slow movements of a number of flute duets. The lively finale also contains many parallels with Bach's authentic works.

Altogether this is a distinct and mature work. The avoidance of ambitious musical and performance technical demands is further evidence of the composer's efforts to take the audience into consideration more than he usually did and make use of "a lighter, more understandable way of writing."⁵

Sincere thanks are extended to the libraries mentioned in the Critical Report, especially the Sing-Akademie zu Berlin, for their permission to use the sources and for making the microfilms available.

Leipzig, May 2009
Translation: David Kosviner

Peter Wollny

³ Cf. Martin Falck, *Wilhelm Friedemann Bach. Sein Leben und seine Werke*, Leipzig, 1913 (reprint Lindau, 1956), p. 113 and work catalog, p. 11.

⁴ Cf. Horst Augsbach, *Thematisch-systematisches Verzeichnis der Werke von Johann Joachim Quantz: Quantz-Werkverzeichnis (QV)*, Stuttgart, 1997.

⁵ Compare the subscription call for the harpsichord concerto in E minor (Fk 43; BR C 12); quoted in: *Bach-Dokumente*, vol. III: *Dokumente zum Nachwirken Johann Sebastian Bachs 1750–1800*, furnished and elucidated by Hans-Joachim Schulze, Leipzig and Kassel, 1972, no. 737.

Abbildungen

Concerto

BR C 11 / Fk 46

Wilhelm Friedemann Bach

1710–1784

Un poco allegro

Clarino I, II in Es
ad libitum

Timpani in es-B
ad libitum

Corno I, II in Es

Violino I

Violino II

Viola

Violone

Cer'

Performance materials and a CD recording of the music in this volume are available from Carus.

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First edition

5

6 6 6 5 6 6b 6 4b 6b 4

6 6 6 5 4b 5 6b 4

8

6b 5 4 3 4 5 6 3 9 3 9 3 9 3 9 3 9 3 9 3

b7 5 - 6b 5 4 3 4 5 6 3 9 3 9 3 9 3 9 3 9 3 9 3

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12

a 2

9 6 b7 9 6 7 9 6 5 9 6 5 9

all' unisono

9 6 b7 9 6 7 9 6 9 8

all' unisono

15

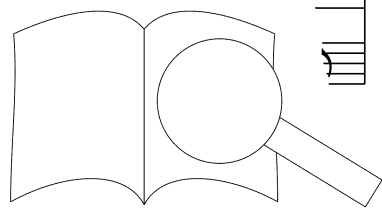
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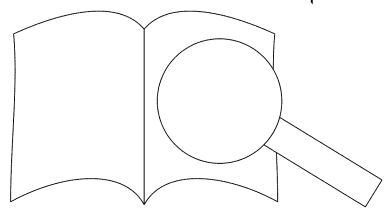
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2 2 4 2 2 4 2 2 4 3 4 4 3

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25

a 2

tr

p

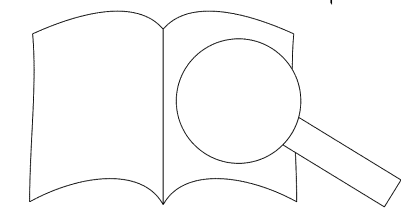
5b 5 6 5 4 3

29

Musical score for measures 33-36. The score includes a vocal line and a piano accompaniment. The piano part features trills (tr) and triplets (3). Dynamics include piano (p), pianissimo (pp), and forte (f).

Musical score for measures 37-40. The score includes a vocal line and a piano accompaniment. The piano part features triplets (3) and sixteenth notes.

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Musical score for measures 41-44. The system includes a vocal line and piano accompaniment. The piano part features a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The key signature has two flats.

Musical score for measures 45-52. The system continues the vocal and piano parts. The piano accompaniment becomes more intricate with sixteenth-note patterns. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

49

a 2

p

a 2

p

tr

tr

tr

tr

52

p

f

f

f

tr

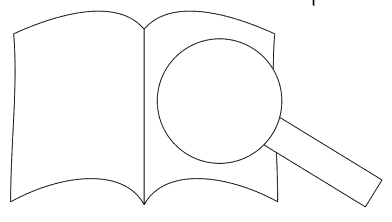
tr

tr

tr

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55

p

p

mf

mf

mf

mf

6

6

57

p

p

p

p

6

4

5

6

6

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59

59

p

p

mf

mf

6

6

This block contains the musical notation for measures 59 and 60. It features a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). A large watermark is overlaid on the page.

61

61

p

p

p

6

6

This block contains the musical notation for measures 61 and 62. It continues the grand staff notation with dynamic markings like *p* (piano). The watermark is also present here.

63

Musical score for measures 63-65. The score is written for a piano and includes a vocal line. The piano part features a complex texture with multiple voices, including a prominent trill in the right hand. Dynamics range from *ff* (fortissimo) to *p* (piano). The key signature is B-flat major, and the time signature is 4/4. The vocal line consists of a few notes with a fermata.

66

Musical score for measures 66-68. The score continues the piano and vocal parts from the previous system. The piano part maintains its complex texture with trills and rapid passages. Dynamics are consistent with the previous system. The vocal line continues with a few more notes and a fermata. The page concludes with a large graphic of an open book.

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69

a 2

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

Musical score for measures 69-72. It includes vocal lines with lyrics and piano accompaniment. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Musical score for measures 73-76. This section continues the piano accompaniment with more intricate rhythmic figures and melodic lines. The dynamics range from piano (*p*) to forte (*f*).

Musical score for measures 77-80. This section features a sequence of chords and melodic fragments. Fingerings are indicated with numbers 1-5. A magnifying glass icon is present in the lower right area of this section.

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79

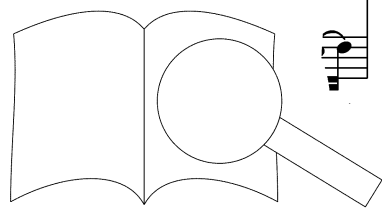
6 4 3

6 6 6# 6 6 6 6b 7 6# 7 5

6 4 3

6 6 6# 6 6 6 6b 7 6# 7b 5 4 6# 6

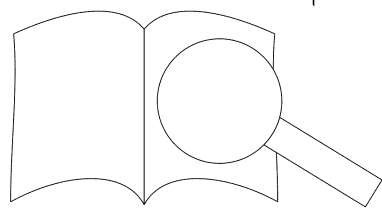
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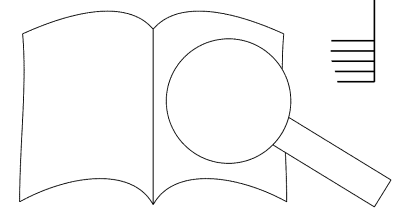
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93

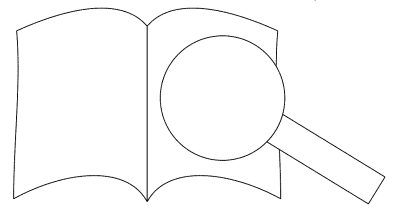
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Musical score for measures 96-99. The score includes vocal lines and piano accompaniment. Dynamics include *f*, *p*, *ff*, and *tr*. A fermata is present over a note in measure 98. The piano part features complex rhythmic patterns and trills.

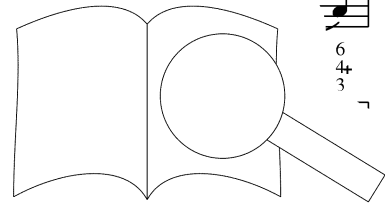
Musical score for measures 100-103. The score includes vocal lines and piano accompaniment. Dynamics include *p* and *ff*. The piano part features complex rhythmic patterns and trills. A fermata is present over a note in measure 102.

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Musical score for measures 103-104. The score is written for a piano and includes a grand staff (treble and bass clefs) and a separate treble clef staff. The music features various notes, rests, and trills (tr). Dynamics include piano (p). The key signature has two flats (B-flat and E-flat).

Musical score for measures 105-106. The score continues from the previous page and includes a grand staff and a separate treble clef staff. It features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics include piano (p) and fortissimo (ff). The key signature remains two flats.



6 6h 6 6
4 4 4 4
3 3 2 3

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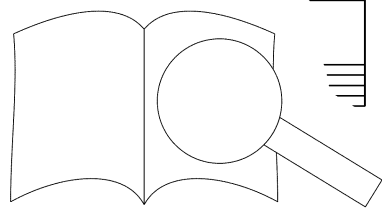
Musical score for measures 108-110. The score includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth notes and chords. A watermark "PROBEPARTITUR" is visible across the page.

Musical score for measures 111-113. The score continues the vocal and piano parts. The piano accompaniment includes a sequence of chords and rhythmic figures. A watermark "PROBEPARTITUR" is visible across the page.

Musical score for measures 114-115. The score is written for a grand piano and includes a vocal line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The vocal line consists of quarter and eighth notes.

Musical score for measures 116-117. The score continues from the previous page. The piano part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The vocal line consists of quarter and eighth notes. A large watermark is overlaid on the page.

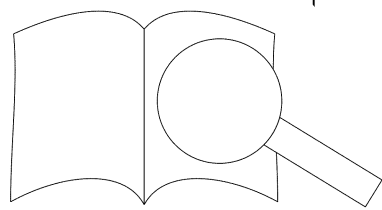
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Musical score for measures 118-119. The score is written for a grand piano and includes a vocal line. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a complex texture with multiple voices, including a prominent eighth-note pattern in the right hand and a more active bass line. The vocal line consists of a few notes with rests.

Musical score for measures 120-121. The score continues for the grand piano and vocal line. The piano part shows a continuation of the complex texture, with a notable tremolo effect in the right hand in measure 120. The vocal line has a few notes with rests. The score concludes with a double bar line.

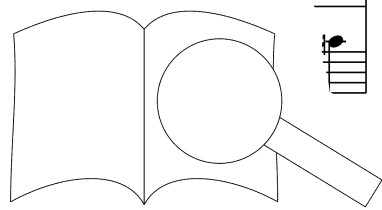
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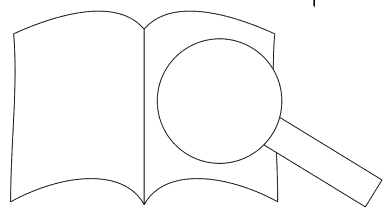
Musical score for measures 122-124. The score is written for a piano and includes a vocal line. The piano part features a complex rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal line consists of a single melodic line with some rests.

Musical score for measures 125-127. The score continues the piano and vocal parts from the previous page. The piano accompaniment remains intricate, while the vocal line continues its melodic path.

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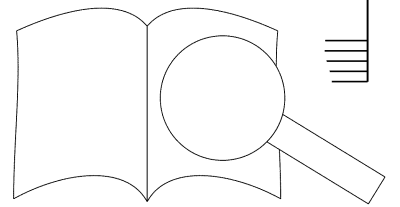
6 6 6 6 7 4 - 3 7 6 6 6 6

6 6 6 6 7 4 - 3 6 3 6 6 6

5 5 4 5 6 7 6 5

6 5 5 2 5 4 5 6 5

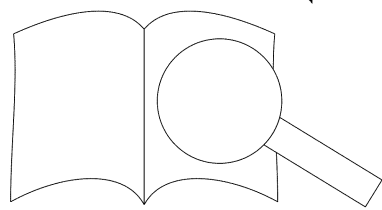
PROBENPAPIER
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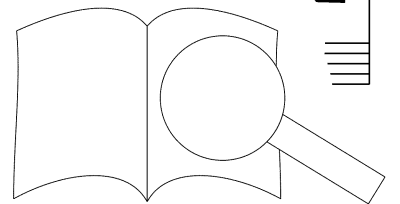
141-144 musical score with piano accompaniment and vocal lines. Includes a trill (tr) and dynamic markings (p). Fingering numbers: 6, 4, 2, 7.

145-148 musical score with piano accompaniment and vocal lines. Includes a trill (tr) and dynamic markings (p). Fingering numbers: 6, 4, 2, 7.

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157

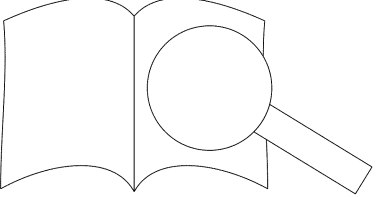
Musical score for measures 157-159. The score consists of vocal lines and piano accompaniment. The piano part includes a complex melodic line in the right hand and a supporting bass line in the left hand. Dynamics such as *f* and *mf* are indicated. The key signature has two flats.

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160

Musical score for measures 160-162. The score continues with vocal lines and piano accompaniment. The piano part features intricate rhythmic patterns and melodic lines. Dynamics such as *f* and *mf* are present. The key signature remains two flats.

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6 6 6 6 4 6 4 4
 4 4 3 2 2 4
 3

163

Musical notation for measures 163-165. It features two vocal staves (treble and bass clef) and a piano accompaniment consisting of four staves (treble and bass clef). The piano part includes a dynamic marking 'p'.

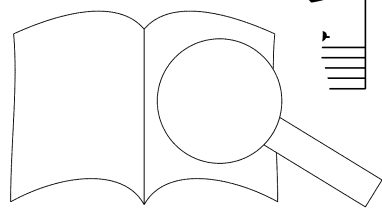
Musical notation for measures 166-170. This section contains only the piano accompaniment, consisting of four staves (treble and bass clef). The piano part includes guitar chords: 6 6 6h, 6 4h 6 7, and 6 6 6h 6 4h 6 7.

166

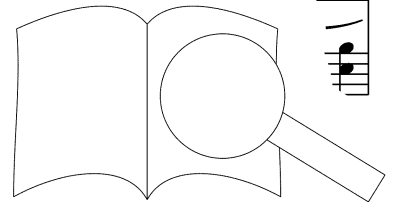
Musical notation for measures 171-175. It features two vocal staves (treble and bass clef) and a piano accompaniment consisting of four staves (treble and bass clef).

Musical notation for measures 176-180. It features two vocal staves (treble and bass clef) and a piano accompaniment consisting of four staves (treble and bass clef).

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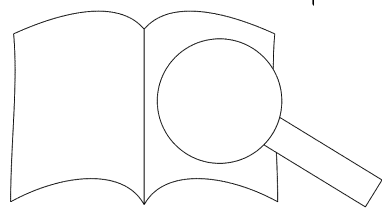
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Musical score for measures 183-185. The score is written for a piano and includes vocal lines. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. The vocal lines are in a higher register. A dynamic marking of *f* (forte) is present. A rehearsal mark 'a 2' is located above the second vocal line in measure 185.

Musical score for measures 186-190. The score continues with piano and vocal parts. The piano accompaniment is highly rhythmic, featuring a repeating pattern of sixteenth notes. The vocal lines continue with melodic phrases. A dynamic marking of *f* is visible. A large watermark 'PROBE' is overlaid diagonally across the page.

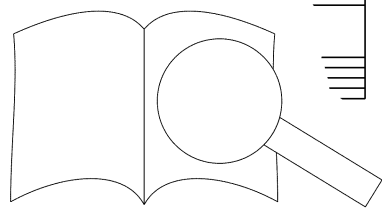
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Musical score for measures 188-190. The score is written for a grand staff (treble and bass clefs). The music is in a minor key and features a complex rhythmic pattern in the right hand, with frequent sixteenth and thirty-second notes. The left hand provides a steady accompaniment. The dynamic marking is *p* (piano).

Musical score for measures 191-195. The score is written for a grand staff. It includes a first ending marked "a 2". The music continues with a complex rhythmic pattern in the right hand. The dynamic marking is *p* (piano). There are some markings like "mf" and "f" in the score.

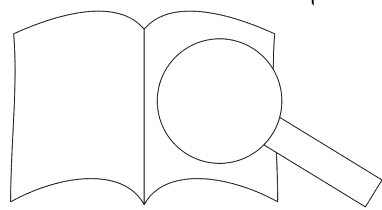
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Musical score for measures 195-197. The score includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern in the right hand and a more melodic line in the left hand. Fingering numbers (6, 4, 2, 4, 6, 6, 4, 4, 6) are written below the piano staves.

Musical score for measures 198-200. The score continues the vocal and piano parts. The piano accompaniment includes trills (tr) and wavy lines (wavy) indicating vibrato. Fingering numbers (6, 5, 4, 2, 5, 4b, 2, 6, 7, 6b, 6, 7, 6, 6b, 6, 7, 6, 4b) are written below the piano staves.

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Musical score for measures 202-205. It includes vocal staves and piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes.

6b 6 6 5 6h 6 6 6h 6 - 5 6b 7 6 4 2 0 6 7

Musical score for measures 206-209. It includes vocal staves and piano accompaniment. The piano part continues with a complex rhythmic pattern.

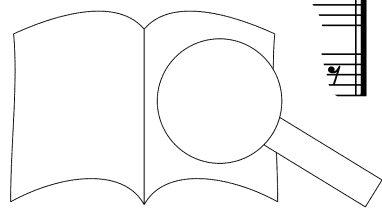
6b 6 6 5 6h 6 6 6h 6 - 5 6 4 2 6h 6 4 6 6 7

Musical score for measures 210-213. It includes vocal staves and piano accompaniment. The piano part continues with a complex rhythmic pattern.

6 6 4 6 6 7 6 6 6 6 6 6

Musical score for measures 214-217. It includes vocal staves and piano accompaniment. The piano part continues with a complex rhythmic pattern.

5 6 6 4 2 6 6 7 6 6 6 6 6 6 6 5 6 4



Cantabile

Cembalo I

Cembalo II

Musical notation for Cembalo I and Cembalo II, measures 1-10. The score is in 3/8 time and B-flat major. Cembalo I has a treble clef and Cembalo II has a bass clef. The music features a flowing melody in the right hand and a supporting bass line in the left hand.

Musical notation for Cembalo I and Cembalo II, measures 11-18. The notation continues with similar melodic and harmonic patterns, including some grace notes and slurs.

Musical notation for Cembalo I and Cembalo II, measures 19-26. This section includes some rests in the upper staves and more active bass lines.

Musical notation for Cembalo I and Cembalo II, measures 27-34. This section features triplet markings (indicated by a '3' and a wavy line) in both hands.

Musical notation for Cembalo I and Cembalo II, measures 35-42. The final section of the page, including triplet markings and a large graphic of an open book with a magnifying glass.

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42

Musical notation for measures 42-49, consisting of two systems of grand staff notation (treble and bass clefs).

50

Musical notation for measures 50-58, consisting of two systems of grand staff notation.

59

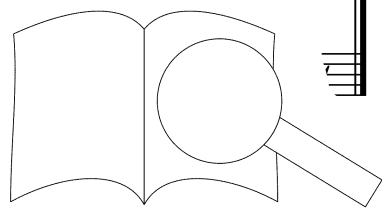
Musical notation for measures 59-66, consisting of two systems of grand staff notation.

67

Musical notation for measures 67-74, consisting of two systems of grand staff notation.

Musical notation for measures 75-82, consisting of two systems of grand staff notation. Includes a trill (tr) and a triplet (3) marking.

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Vivace

Clarin I, II in Es
ad libitum

Timpani in es-B
ad libitum

Corno I, II in Es

Violino I

Violino II

Viola

Violone

Cembalo I

Cembalo II

The image shows the musical score for two harpsichords (Cembalo I and Cembalo II). The notation includes treble and bass staves with notes and rests. Below the bass staves, there is figured bass notation consisting of numbers (6, 7, 9, 8, 3, 4) and symbols (♯, ♭) indicating fingerings and accidentals. The score is part of a larger orchestral work, as indicated by the instrument names at the top of the page.

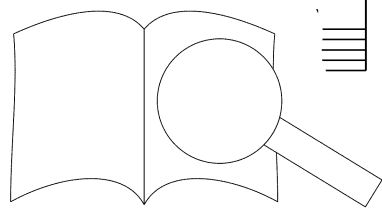
14

Musical score for measures 14-20. The score includes vocal lines, piano accompaniment, and guitar chords. The guitar chords are: 6 5b, 4 2, 6, 6 5, 9 8 4 3, 6 7 7, 6 5b, 4 2, 6, 6, 4 2, 6, 6 7 7.

21

Musical score for measures 21-27. The score includes vocal lines, piano accompaniment, and guitar chords. The guitar chords are: a 2, 6 4 2, 4 2, 6 7 7, b7, 9 4b, 6 4 2, 4 2, 6 7 7, b7, 9 8 7 4b, 6 5 3, 6 7.

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a 2

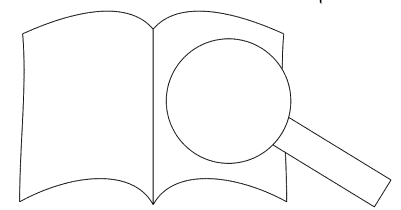
9 8 — 6 6 6 b7 9 8 3 6 9 4

9 8 — 6 6 6 b7 9 8 3 6 9 4

4 2 6 5 7 6 6 5 4 2 6 5 7 6

4 2 6 5 7 6 6 5 4 2 6 5 7 6 9 8 3 6

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42

Musical score for measures 42-48. The score is written for a piano and includes a vocal line. The piano part features a complex texture with many sixteenth and thirty-second notes. The vocal line has a melodic line with trills (tr) and a dynamic marking of *p* (piano). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Fingering numbers 6, 5b, 9, 4b, 8, 3, and 6 are indicated for the piano part.

49

Musical score for measures 49-55. The score continues with the piano and vocal parts. The piano part includes a triplet of sixteenth notes in measure 53. The vocal part has a melodic line with a dynamic marking of *p*. The key signature and time signature remain the same as in the previous system.

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Musical score for measures 55-60. The score includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern in the right hand and a more rhythmic bass line. A 'p' dynamic marking is present. A large watermark 'PROBENPAPIER' is overlaid diagonally across the page.

Musical score for measures 61-66. The score continues the vocal and piano parts. The piano accompaniment features a prominent triplet in the right hand. A 'p' dynamic marking is present. A large watermark 'PROBENPAPIER' is overlaid diagonally across the page.

66

a 2

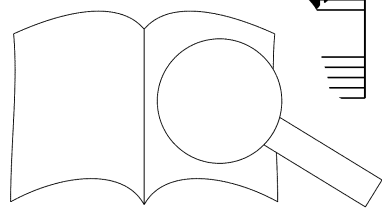
p

72

42

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77

a 2
p

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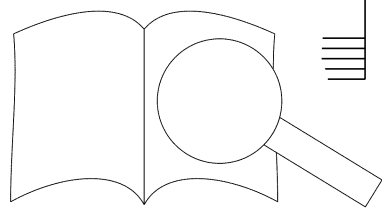
82

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Musical score for measures 87-91. The score includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern in the right hand and a more steady bass line in the left hand. The key signature has two flats.

Musical score for measures 92-96. The score continues the vocal and piano parts from the previous page. The piano accompaniment shows more intricate melodic lines in both hands. The key signature remains two flats.

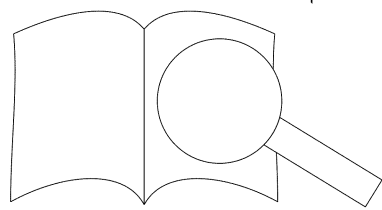
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Musical score for measures 97-101. The score includes piano accompaniment and vocal lines. Dynamics include *p* and *mf*.

Musical score for measures 102-106. The score includes piano accompaniment and vocal lines. Fingerings are indicated by numbers 1-5 below the notes.

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109

Musical notation for measures 109-115, top system (Vocal and Bass staves).

Musical notation for measures 109-115, second system (Vocal and Bass staves).

Musical notation for measures 109-115, piano accompaniment (Grand staff).

Musical notation for measures 109-115, piano accompaniment (Grand staff).

Musical notation for measures 109-115, piano accompaniment (Grand staff).

Musical notation for measures 109-115, piano accompaniment (Grand staff).

116

Musical notation for measures 116-122, top system (Vocal and Bass staves).

Musical notation for measures 116-122, second system (Vocal and Bass staves).

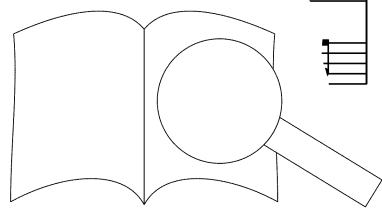
Musical notation for measures 116-122, piano accompaniment (Grand staff).

Musical notation for measures 116-122, piano accompaniment (Grand staff).

Musical notation for measures 116-122, piano accompaniment (Grand staff).

Musical notation for measures 116-122, piano accompaniment (Grand staff).

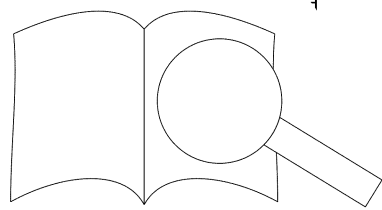
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123

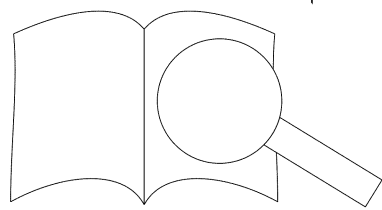
130

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Musical score for measures 137-143. The score is written for a piano and includes a vocal line. The piano part features a complex texture with multiple voices. Dynamics include *p* (piano) and *mf* (mezzo-forte). The key signature has two flats, and the time signature is 4/4. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Musical score for measures 144-149. The score continues the piano and vocal parts from the previous system. Dynamics include *p* (piano). The key signature and time signature remain consistent. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.



Musical score for measures 161-164. The score includes a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). Dynamics include *p*, *mf*, and *a2*. A large watermark "PROBENPAPIER" is overlaid diagonally across the page.

Musical score for measures 165-168. The score includes a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). Dynamics include *p*, *mf*, and *a2*. A large watermark "PROBENPAPIER" is overlaid diagonally across the page.

Musical score for measures 171-175. The score includes a vocal line and a piano accompaniment. The piano part features a triplet in measure 173. A large watermark 'PROBENPAPIER' is overlaid diagonally across the page.

Musical score for measures 176-180. The score includes a vocal line and a piano accompaniment. A large watermark 'PROBENPAPIER' is overlaid diagonally across the page. A magnifying glass icon is located in the bottom right corner of the score area.

181

p *f*

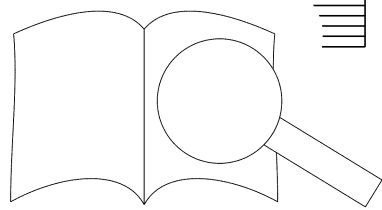
6 7 9 4 8 3

187

a 2

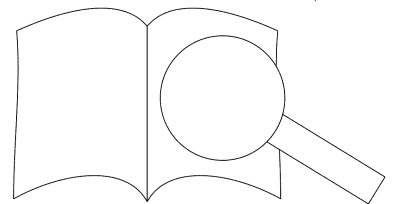
9 4 8 5 9 4 8 3 6 7 8 7 8 6 9 4 8 6 9 4 8 7 6 5 4 3

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ten. *tr*

6 7 6 7 5 6 6 6 4 4



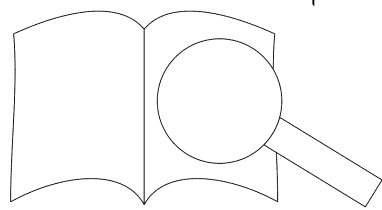
Musical score for measures 208-213. The score includes a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by notes with dynamics *p* and *mf*. The piano accompaniment consists of a grand staff (treble and bass clefs) and a separate bass line. Dynamics *mf* and *p* are marked throughout. A watermark "PROBE" is visible across the score.

Musical score for measures 214-219. The score includes a vocal line and a piano accompaniment. The vocal line begins with rests, followed by notes with dynamics *p* and *mf*. The piano accompaniment consists of a grand staff (treble and bass clefs) and a separate bass line. Dynamics *p* and *mf* are marked throughout. A watermark "PROBE" is visible across the score.

Musical score for measures 219-223. The score includes a vocal line and a piano accompaniment. The piano part features a 'p' (piano) dynamic marking and a 'mf' (mezzo-forte) dynamic marking. The vocal line has a 'mf' dynamic marking and a '2' above it.

Musical score for measures 224-228. The score includes a vocal line and a piano accompaniment. The piano part features a 'p' (piano) dynamic marking and a 'mf' (mezzo-forte) dynamic marking. The vocal line has a 'mf' dynamic marking.

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a 2

6 4 3 6 b 8 7 6 5 4 3

6 4 3 6 b 5 9 8 4 3

a 2

6 7 9 8 6 5 4 3

6 7 9 8 6 5 4 3

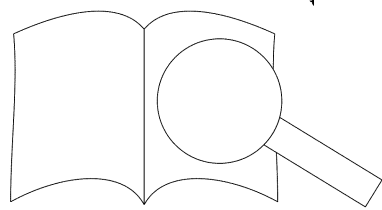
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243

Musical score for measures 243-248. The score is written for voice and piano. The piano part features a complex texture with multiple staves. Fingerings are indicated by numbers 1-5. Dynamics include *p* (piano) and *a2* (second ending). The key signature has two flats.

249

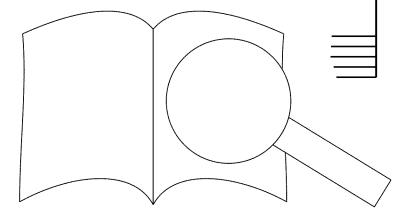
Musical score for measures 249-254. The score continues with voice and piano parts. It includes a second ending marked *a2*. The piano part has intricate rhythmic patterns. A large watermark 'PROBE' is overlaid diagonally across the page.



Musical score for measures 254-258. The score includes a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. A dynamic marking 'p' is visible in the vocal line.

Musical score for measures 259-263. The score includes a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. Dynamic markings 'mf' are visible in the piano part.

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Musical score for measures 264-268. The score is written for a grand piano (G-clef and F-clef) and includes a vocal line (treble clef). The key signature is two flats (B-flat and E-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. A dynamic marking of *p* (piano) is present in the first system. The notation includes slurs and ties across measures.

Musical score for measures 269-273. The score continues from the previous page and includes a grand piano and a vocal line. The notation is similar to the previous page, with various note values and rests. At the bottom of the page, there are two rows of fingering numbers:
 Row 1: 6 7 9 8 / 4 3 / 6 7 9 8 / 5 4 3 / 9 8 9 8 / 4 3 / 9 4
 Row 2: 6 7 9 8 / 4 3 / 6 7 9 8 / 5 4 3 / 9 8 9 8 / 4 3 / 9 4 8 8 / 9 6 7

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276

6 5 4 3 2 6 6 7 7 6 4 2

6 5 4 3 2 6 6 7 7 6 7 7

283

9 8 7 6 5 6 7 9

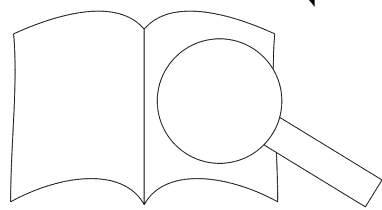
4b 3 5 4 3 6 7 9

b7 9 8 7 6 5 6 7 9 8 6 6 6 b7

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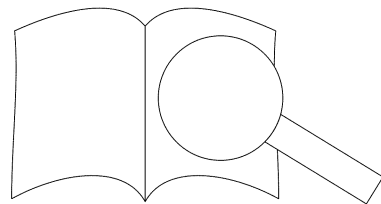
Musical score for measures 289-295. The score includes vocal lines and piano accompaniment. The piano part features complex rhythmic patterns and fingerings. A large watermark 'PROBENPAPIER' is overlaid diagonally across the page.

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Musical score for measures 296-305. The score includes vocal lines and piano accompaniment. The piano part features complex rhythmic patterns and fingerings. A large watermark 'PROBENPAPIER' is overlaid diagonally across the page.

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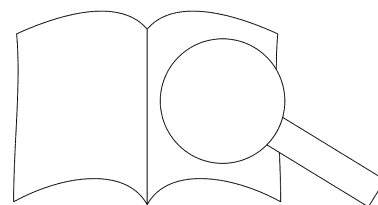


Konzert für Flöte,
Streicher und Basso continuo D-Dur

BR C 15

Flauto traverso
Violino I
Violino II
Viola
Basso continuo

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Concerto

BR C 15

Un poco allegro

Flauto traverso

Violino I

Violino II

Viola

Basso
Violone ad lib.

Musical score for measures 1-3. The Flauto traverso part is silent. The Violino I and II parts play a rhythmic pattern of eighth notes. The Viola and Basso parts play a similar pattern. Fingerings are indicated below the notes: 6, 9, 8, 4, 3, 6, 5, 9, 4, 6, 5.

Musical score for measures 4-6. The Flauto traverso part is silent. The Violino I and II parts play a rhythmic pattern of eighth notes. The Viola and Basso parts play a similar pattern. Fingerings are indicated below the notes: 6, 4, 4, 6, 5.

Musical score for measures 7-9. The Flauto traverso part is silent. The Violino I and II parts play a rhythmic pattern of eighth notes. The Viola and Basso parts play a similar pattern. Fingerings are indicated below the notes: 5, 5+, 6, 5h, #, 5, 5+, 6, 5h, 4+, 6, #, 6, 5, 4, #, 6.

10

Musical score for measures 10-12. The system includes a vocal line and a piano accompaniment with four staves. The piano part features a complex rhythmic pattern with many sixteenth notes. Fingering numbers are provided below the piano staves.

Fingering: 9 8 4 7 5 / 4 3 2 4 2 / 4 2 6 6 9 8 6 6 5 6

13

Musical score for measures 13-15. The system includes a vocal line and a piano accompaniment with four staves. The piano part continues with intricate sixteenth-note patterns. Fingering numbers are provided below the piano staves.

Fingering: 5 5+ 6 4 5 / 5 5+ 6 4 5 / 5 6 / 5 4 6 6 5

16

Musical score for measures 16-18. The system includes a vocal line and a piano accompaniment with four staves. The piano part features a mix of eighth and sixteenth notes. Fingering numbers are provided below the piano staves.

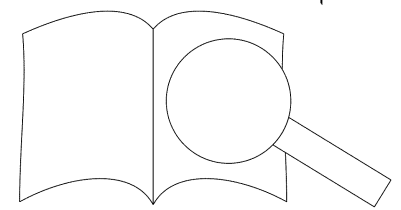
Fingering: 6 3 / 3 / 6 5 4 9 8 6 5 / 6 4 2 6 5

19

Musical score for measures 19-21. The system includes a vocal line and a piano accompaniment with four staves. The piano part continues with rhythmic patterns. Fingering numbers are provided below the piano staves.

Fingering: 6 6 / 4 6 / 6 4 5+ 4 6 / 5 4 3 6 / # p / 7 5 5 3

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23

23

f *p*

tr *tr*

f *p*

senza Violone

f *p*

5 3 5 3 6 9 4 8 3

27

27

p

6 5 6 6 4 5 9 8 4 2

30

30

f *p*

f *p*

con Violone

senza Vne.

6 7 6 7 *f* 6 7 *p* 4+ 6 #

33

33

f

3 4+ 6 # 6 4 6 6 5/2 # 6 5/4 6 9 8 4 3

con Vne.

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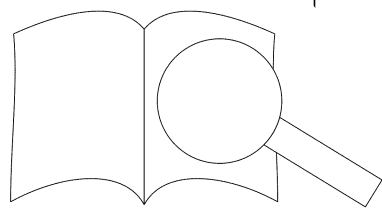
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Musical score for measures 38-40. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. Fingering numbers are provided below the piano staff: 6 5 9 8 / 4 4 3 3, 6 5 6 6 / 5 5, 6 6 / 5 5.

Musical score for measures 41-44. The system includes a vocal line and a piano accompaniment. The piano part has a more melodic character. Fingering numbers are provided below the piano staff: 6 4+ 6 8 7 / # - 3 4+ 6, - 4 6 6 5 / 4# - 2. A dynamic marking of *p* is present. The instruction "senza Vne." is written above the piano staff.

Musical score for measures 45-48. The system includes a vocal line and a piano accompaniment. The piano part has a more melodic character. Fingering numbers are provided below the piano staff: 6 5 9 6 6 / 4 5 4 - 3 4 6, 6 4 6 / 4 - 3 4 6. Dynamic markings of *f* and *p* are present. The instruction "Tutti" is written above the vocal staff, and "con Vne." is written below the piano staff. "senza Vne." is written above the piano staff in the second system.

Musical score for measures 49-52. The system includes a vocal line and a piano accompaniment. The piano part has a more melodic character. Fingering numbers are provided below the piano staff: 4 6 4 9 8 / 4 - 3 4 6, 6 6 / 5# 6 9 8 / 4 3 6 5 4 #, 6 5 / 8 7.



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53

con Vne.

f

f

6 9-8 6 6 6 6 6 6 # 6 6 # 6 6 6

4-3 4

57

Solo

senza Vne.

p

p

6 6 9 8 6 9 8 6 7 # 6 7 # 4

60

con Vne.

p

6 9-8 # 6 9-8 6 6 6 9 8 6

4-3 4-3 5b 5

61

con Vne.

p

6 4 6 6 6 4 4 6 6 4 8 6 6 5 3 6

5 4 2 6 4 5b 4 2+

68

68

p *f* *p*

tr

senza Vne.

7 5 5 3

6

72

72

p

6 6

4 #

75

75

f *p* *pp* *pp* *pp*

con Vne.

senza Vne.

2

6 5 4+ 6

6 - 6

78

78

p

6 6 5 7

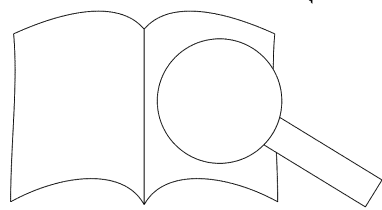
4 - # #

6 6

4 #

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81

con Vne. 6 5 2 - 4+ p 6 5 2 - 4 6 # 7 6 5

senza Vne.

85

4 6 6 6 7 7 # 6 4 5

89

6 5 6 5# 6 4

92

7 6 5 6 9 8 7 6 6 6 6 6 4+ p 6 # 7 6 3 4 # 4 - 3 6 6 6 6 4 4 4

con Vne. senza Vne.

96

6 5 # 6 8 7 6 4 7 5 8 7 # 6 6 6 6 6 6

100

6 6 - 6 6 4 # 6 -

con Vne. 6 6 5

104

6 4 2 7 5 6 4 # 4 6 6 9 4 - 8 3

108

6 6 6 9 - 8 4 5 6 - 5 3 7 5 7 - 8 4 7 5 6 4 - # 4

112

7 6 5 6 5 4 6 4 6 4 6 6 5 4 3

5 4 # 4+ 6 5 4 6 4 2 # 4 3 2+

116

6 5 4 6 5 4 3 4 6 6 6 5 8 7

4 3 5 # 7

120

6 5 # 5 7 8 4 6 7 8 5 6 5 #

4 3 4

124

3 7 7 8 7 8 7 6 7 8 7 6 5 4 # 4 2

5 5 3 6 5 # 6 5 4 # 2

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128

con Vne.

f

f

6 6 7 6 7 5 6 7

131

senza Vne.

p

p

p

6 4 2 7 5 6 4 5 6 4 5

135

p

p

6 5 6 5 6 4

138

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p

p

7 5 6 5 4 6 6 6 5 4 2 6 6 6 6

142

Musical score for measures 142-145. The piano part features a complex rhythmic pattern with many sixteenth notes. The violin part has trills and slurs. Dynamics include 'f' and 'tr'.

146

Musical score for measures 146-148. The piano part has a steady eighth-note accompaniment. The violin part has a melodic line with slurs. Dynamics include 'p'.

149

Musical score for measures 149-151. The piano part has a steady eighth-note accompaniment. The violin part has a melodic line with slurs. Dynamics include 'con' and 'p'. A 'senza Vne.' instruction is present.

152

Musical score for measures 152-155. The piano part has a steady eighth-note accompaniment. The violin part has a melodic line with slurs. Dynamics include 'p'. A magnifying glass icon is present.

157

9 8 6 5
4 3 3 #3 2 3

6 5 4 6 6 5
4 3 2 6 4 3

f con Vne. 6 9 8 6

161

6 5 6 6 6 6 5 4 3

6 5 3 #3 2 3 4 6 6 5 4 3

165

6 4 2 6 6 6 4 4 6 6 4 5 6

6 4 2 6 6 6 4 2 6 6 4 5 6

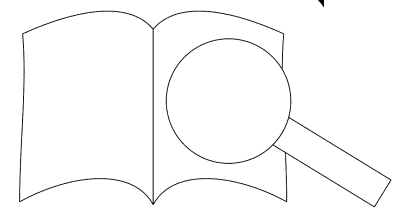
169

5 3 6 # 7 5 3 3 3 3

4 3 6 # 5 5 3 5 3 3

p f

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Largo

Flauto traverso

Violino I

Violino II

Viola

Basso
Violone ad lib.

Musical score for measures 1-8. The Flauto traverso part is mostly rests. The string parts (Violino I, Violino II, Viola, Basso/Violone ad lib.) play a melodic line with trills at the end of each measure. Fingering numbers are provided below the bass line: 5/3, 6/4, 9/4, 4/2, 6, 9/4, 6/4, 4/2, 6, 6, 5/3, 4/2, 7.

Musical score for measures 9-16. The Flauto traverso part is mostly rests. The string parts continue the melodic line with trills. Fingering numbers are provided below the bass line: 6, 6, 6/4, 4/2.

Musical score for measures 17-24. The Flauto traverso part is mostly rests. The string parts continue the melodic line with trills. Fingering numbers are provided below the bass line: 7, 7/4, 8/3, 6/5, 5/3, 6/4, 6, 6/5, 5/4, 5/4.

Musical score for measures 25-32. The Flauto traverso part is mostly rests. The string parts continue the melodic line with trills. Fingering numbers are provided below the bass line: 6, 6, 6/4, 4/2, 6, 5/3, 6/4, 6, 6/4, 5/3.

33

senza Vne.

5 6 9 4 6 9 6 4 6 6 5 4 7 8 7
3 4 4 2 4 4 2 6 6 3 2 5 6 7

41

6 5 6 # 7 6 # 7 6

4 4+ 6 # 7 6 5

50

6 5 6 6 6 5 3 4 6 6 5

4 3 4 4+ 6 5 3 4+ 6 4 5

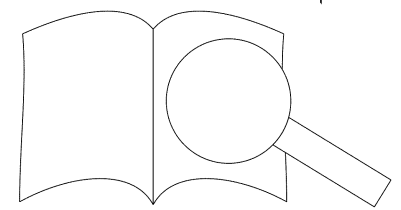
58

con Vne.

5 6 9 4 6 9 6 4 6 5 5 6 6 5 6

3 4 4 2 4 4 2 6 5 3 4+ 6 5 3 4

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67

67

6 5 3 6 4+ 6 6 4 5 #

p 5 6 9 4 6
3 4 4 2

senza Vne.

75

75

6 5 4 # 7 5 9 6 7 #

7 9 8 7 3 6
5 6 7

p

con Vne. senza Vne.

84

84

6 4 6 5 4 2 6 4 7 # 6 6 5 7

f

78

78

6 # 7 6 5 5 3 6 9 4 # 7 # 5 6 9 6 4+ #

f *p* *f*

con Vne.

102

7 # — 4 — 6 8 — 7 6 8 — 7 5 —
2 — 5h

111

7 5 # — 7 5 6 5 3 4+ 6 5h 5 7 6 6 5 #

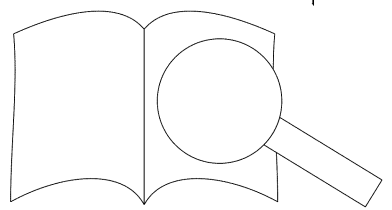
120

5 # 8 6 — 6 6 6 7 6 6h 6 5 6 6h 3

129

6 6 9 8 7 3 6 7 8 # # 4 #

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137

7 7 8 6 6 5 6

4 # 4 3

145

6 5 6 6 6 5

4 #

153

p senza

5 4 6 6 7 8 6 6 6 7 6 6 6

2 5 4 4 5 4 3 6

1

p

9 8 6 6 6 6 5 6 6 # 5 6 5 5 6

4 # 4 3 6 6 7 6 7 5 6 7 6 # 5 6 5 6 3 3 - 6

3 3 3 3

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171

5 3 3 - 6 5 6 # 5 6 # 6 - 5 4 6 5

179

9 8 6 9 6 7 9 6 7 9 6 7 # 6

187

6 2 6 6 7 6

195

6 6 5 5 6 9 4 6 9 6 4 6 6 5 4 4 3 3 4 4 2 6 4 4 2 6 6 5 4 3 2

203

Musical score for measures 203-211. The system includes a vocal line and a piano accompaniment. Fingerings are indicated below the piano part: 7 5, 6 6, 7 5, 6 5, 6 4, 7 6, 6 4, 6 5, 6 4, 7 6, 6 4, 6 6, 6 6, 6 4.

212

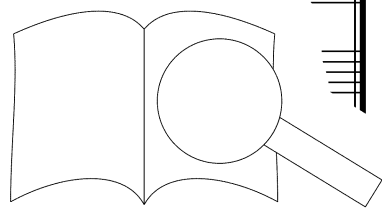
Musical score for measures 212-219. Includes a 'tr' (trill) marking and a 'con Vne.' (with Violin) instruction. Fingerings are indicated below the piano part: 5 4, 3 4, 6 6, 5 3, 5 3, 5 9, 4 4, 8 3, 6 5, 6 4.

220

Musical score for measures 220-228. Includes a 'tr' (trill) marking. Fingerings are indicated below the piano part: 7 4, 6 6, 6 5, 4 3, 5 7, 6 5, 5 4, 6 4, 6 8, 6 5, 6 4, 5 4.

Musical score for measures 229-237. Includes a 'tr' (trill) marking. Fingerings are indicated below the piano part: 6 6, 6 6, 6 4, 4 2, 6 6, 5 3, 6 4, 6 6, 6 4, 6 3.

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Vivace

Flauto traverso

Violino I

Violino II

Viola

Basso
Violone ad lib.

Musical score system 6, measures 6-10. Includes staves for Flauto traverso, Violino I, Violino II, Viola, and Basso Violone ad lib. with figured bass notation below the bass line.

Musical score system 11, measures 11-15. Includes staves for Flauto traverso, Violino I, Violino II, Viola, and Basso Violone ad lib. with figured bass notation below the bass line.

Musical score system 16, measures 16-20. Includes staves for Flauto traverso, Violino I, Violino II, Viola, and Basso Violone ad lib. with figured bass notation below the bass line.

21

f all'unisono

26

47/3 6/4 5/3 4 6 6 5/3 6/4 5/3

32

6 6 6 5 6 6

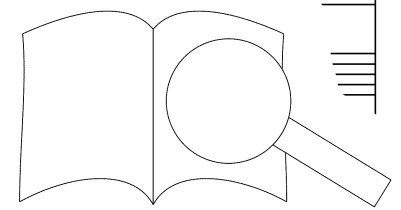
f all'unisono

38

47/5 4/4 3 7 6

p senza Vne.

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43

6 4 4 2 6 6 7 6 6 4 5 3 6 # 6

49

9 8 # 6 7 7 6

54

7 7 9 8 6 7 7

f all'unisono
con Vne.

60

p *p* *p*

senza Vne.