

Carl Philipp Emanuel BACH

CONCERTO per ORGANO

in Mi $\flat$ maggiore
Wq 35

PARTITURA

Organo solo

2 Corni in Mi $\flat$ ad libitum

Violino I

Violino II

Viola

Violoncello e Contrabasso

Edited by Gyula Pfeiffer

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CONCERTO per ORGANO

in Mi $\flat$ maggiore

Wq 35

Carl Philipp Emanuel BACH

Allegro ma non troppo

Corno in Mi $\flat$ 1

Corno in Mi $\flat$ 2

Violino I

Violino II

Viola

Organo

Violoncello e Contrabbasso

5

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

9

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

tr

tr

p

p

tr

tr

13

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

f

f

tr

pp

f

tr

pp

f

p

pp

f

f

f

18

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

22

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

[illegible][illegible]

36

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

p

p

p

40

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

f

f

f

f

f

f

f

f

p

p

f

f

45

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

f

f

f

p

pp

f

p

pp

f

p

pp

49

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

f

f

mf

f

mf

f

mf

f

mf

f

54

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

p

f

p

f

p

f

p

f

Detailed description: This block contains the musical notation for measures 54 through 58. The instruments are Cor.1, Cor.2, VI. I, VI. II, Vla., Org., and Bassi. The key signature has two flats. Measures 54-55 show the woodwinds and strings with piano dynamics. Measures 56-58 feature a dramatic shift to forte dynamics, with the violins and violas playing rapid sixteenth-note passages. The organ and basses provide a steady accompaniment.

59

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

p

p

tr

tr

tr

Detailed description: This block contains the musical notation for measures 59 through 63. The instruments are Cor.1, Cor.2, VI. I, VI. II, Vla., Org., and Bassi. The key signature has two flats. Measures 59-61 continue with the woodwinds and strings in piano dynamics. Measures 62-63 feature a fortissimo (tr) section, with the violins and violas playing rapid sixteenth-note passages. The organ and basses provide a steady accompaniment.

63

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

f *tr*

p *f* *tr*

tr

p

68

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

p

p

f *tr* *p*

p

73

Cor.1

f

pp

Cor.2

f

pp

VI. I

f

pp

VI. II

f

pp

Vla.

f

Org.

Bassi

f

Detailed description: This is the first system of a musical score for 'The Rose Tree'. It features six staves. The top five staves are for woodwinds: Cor.1, Cor.2, VI. I, VI. II, and Vla. The bottom staff is for the Organ and Basses. The key signature is B-flat major (two flats). The time signature is 4/4. The score begins at measure 73. The woodwinds (Cor.1, Cor.2, VI. I, VI. II, and Vla.) all play a forte (*f*) melody in the first measure, which then rests for the next three measures before playing a piano (*pp*) melody in the fifth measure. The Organ and Basses play a continuous accompaniment throughout the system, starting with a forte (*f*) dynamic.

[illegible]

83

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

pp

f

f

f

p

f

p

f

88

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

91

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

f

f

f

f

p

p

f

p

94

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

p

p

98

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

f

f

f

f

[illegible]

[illegible]

111

Cor. 1

Cor. 2

VI. I

VI. II

Vla.

Org.

Bassi

p

p

p

f

p

116

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

f

f

f

p

f

p

f

p

120

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

f

f

f

f

p

f

p

124

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

f

f

f

f

f

p

f

129

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

f

f

f

f

f

p

f

f

f

p

136

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

f

140

Cadenza

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

fp

f

p

f

tr

p

f

f

p

f

145

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

This musical score page contains measures 145, 146, and 147. The instruments are arranged vertically: Cor.1 and Cor.2 at the top, followed by VI. I and VI. II, then Vla., Org., and Bassi at the bottom. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The woodwinds (Cor.1, Cor.2) play a simple melody with rests. The strings (VI. I, VI. II, Vla., Bassi) and organ (Org.) provide harmonic support with various rhythmic patterns, including sixteenth-note runs and sustained chords.

148

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

Adagio sostenuto, con sordini

VI. I

VI. II

Vla.

Org.

Bassi

f

f

f

p

f

Sempre tasto solo

8

VI. I

VI. II

Vla.

Org.

Bassi

p *f*

16

VI. I

VI. II

Vla.

Org.

Bassi

p *(p)*

24

VI. I

VI. II

Vla.

Org.

Bassi

f *p* *f* *p*

Detailed description: This musical score page contains measures 8 through 31. It is written for a chamber ensemble consisting of Violins I and II, Viola, Organ, and Basses. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Measures 8-15 show the Violins and Viola playing melodic lines with dynamic markings of *p* (piano) and *f* (forte). The Organ and Basses provide harmonic support. Measures 16-23 feature a more active Organ part with chords and moving lines, while the strings play sustained notes. Measures 24-31 return to a melodic focus for the Violins and Viola, with the Organ and Basses continuing their harmonic role. The score includes various musical notations such as slurs, ties, and dynamic markings.

31

VI. I

VI. II

Vla.

Org.

Bassi

38

VI. I

VI. II

Vla.

Org.

Bassi

46

VI. I

VI. II

Vla.

Org.

Bassi

The musical score is written for five parts: Violins I and II, Viola, Organ, and Basses. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score is divided into three systems, each starting with a measure number (31, 38, 46).
- **System 1 (Measures 31-37):** Violins I and II play a melodic line starting in measure 33 with a forte (*f*) dynamic, followed by a piano (*p*) section. The Viola and Organ provide harmonic support. The Organ has a triplet of eighth notes in measure 35. The Basses enter in measure 33 with a forte (*f*) dynamic.
- **System 2 (Measures 38-45):** Measures 38-40 feature a 3-measure rest for all parts. In measure 41, Violins I and II play a melodic line with a forte (*f*) dynamic, including trills (*tr*). The Viola and Organ continue the harmonic texture. The Organ has a trill in measure 43. The Basses play a melodic line with a piano (*p*) dynamic.
- **System 3 (Measures 46-52):** Violins I and II continue their melodic lines, with Violin I having a trill in measure 47. The Viola and Organ provide accompaniment. The Organ has a trill in measure 50. The Basses play a melodic line with a piano (*p*) dynamic, followed by a forte (*f*) section in measure 51.

52

VI. I

VI. II

Vla.

Org.

Bassi

59

VI. I

VI. II

Vla.

Org.

Bassi

67

VI. I

VI. II

Vla.

Org.

Bassi

Detailed description of the musical score: The score is for measures 52 through 67. It features five staves: Violins I and II (VI. I, VI. II), Viola (Vla.), Organ (Org.), and Basses (Bassi). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4. The score includes various musical notations such as rests, notes, beams, and slurs. Dynamic markings include *f* (forte), *p* (piano), and *pp* (pianissimo). Articulation markings include *tr* (trill). The Organ part is written in grand staff notation. The Basses part is written in bass clef. The Violins and Viola parts have some notes beamed together. The Organ part has some notes with trills. The Basses part has some notes with trills. The score is divided into three systems: measures 52-58, 59-66, and 67-67. The first system (measures 52-58) shows the Violins and Viola entering with a melodic line, while the Organ and Basses provide a harmonic foundation. The second system (measures 59-66) continues the melodic development in the Violins and Viola, with the Organ and Basses providing accompaniment. The third system (measure 67) concludes the passage with a final chord in the Organ and Basses, and a melodic phrase in the Violins and Viola.

75

VI. I

VI. II

Vla.

Org.

Bassi

82

VI. I

VI. II

Vla.

Org.

Bassi

89

VI. I

VI. II

Vla.

Org.

Bassi

96

VI. I

VI. II

Vla.

Org.

Bassi

104

VI. I

VI. II

Vla.

Org.

Bassi

112

VI. I

VI. II

Vla.

Org.

Bassi

Detailed description of the musical score: The score is for measures 96 through 112. It features five staves: Violins I and II, Viola, Organ, and Basses. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). Measure 96: Violins I and II have a half note G4, followed by a whole rest. Viola has a half note G3. Organ has a half note G3. Basses have a half note G2. Measure 97: Violins I and II have a half note G4, followed by a whole rest. Viola has a half note G3. Organ has a half note G3. Basses have a half note G2. Measure 98: Violins I and II have a half note G4, followed by a whole rest. Viola has a half note G3. Organ has a half note G3. Basses have a half note G2. Measure 99: Violins I and II have a half note G4, followed by a whole rest. Viola has a half note G3. Organ has a half note G3. Basses have a half note G2. Measure 100: Violins I and II have a half note G4, followed by a whole rest. Viola has a half note G3. Organ has a half note G3. Basses have a half note G2. Measure 101: Violins I and II have a half note G4, followed by a whole rest. Viola has a half note G3. Organ has a half note G3. Basses have a half note G2. Measure 102: Violins I and II have a half note G4, followed by a whole rest. Viola has a half note G3. Organ has a half note G3. Basses have a half note G2. Measure 103: Violins I and II have a half note G4, followed by a whole rest. Viola has a half note G3. Organ has a half note G3. Basses have a half note G2. Measure 104: Violins I and II have a half note G4, followed by a whole rest. Viola has a half note G3. Organ has a half note G3. Basses have a half note G2. Measure 105: Violins I and II have a half note G4, followed by a whole rest. Viola has a half note G3. Organ has a half note G3. Basses have a half note G2. Measure 106: Violins I and II have a half note G4, followed by a whole rest. Viola has a half note G3. Organ has a half note G3. Basses have a half note G2. Measure 107: Violins I and II have a half note G4, followed by a whole rest. Viola has a half note G3. Organ has a half note G3. Basses have a half note G2. Measure 108: Violins I and II have a half note G4, followed by a whole rest. Viola has a half note G3. Organ has a half note G3. Basses have a half note G2. Measure 109: Violins I and II have a half note G4, followed by a whole rest. Viola has a half note G3. Organ has a half note G3. Basses have a half note G2. Measure 110: Violins I and II have a half note G4, followed by a whole rest. Viola has a half note G3. Organ has a half note G3. Basses have a half note G2. Measure 111: Violins I and II have a half note G4, followed by a whole rest. Viola has a half note G3. Organ has a half note G3. Basses have a half note G2. Measure 112: Violins I and II have a half note G4, followed by a whole rest. Viola has a half note G3. Organ has a half note G3. Basses have a half note G2.

Allegro assai

Cor.1 *f*

Cor.2 *f*

VI. I *f*

VI. II *f*

Vla. *f*

Org. *f*

Bassi *f*

11

Cor.1

Cor.2

VI. I *p* *f*

VI. II *p* *f*

Vla. *p*

Org. *p*

Bassi *p*

[illegible]

Bassi

Bassi

57

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

p

p

p

p

64

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

f

f

f

f

f

f

pp

pp

p

p

p

p

74

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

82

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

f

93

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

p

f

p

f

p

101

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

f

p

f

f

p

f

f

p

f

f

p

f

Bassi

Bassi

125

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

f

f

p

p

p

132

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

f

f

f

f

f

f

139

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

145

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

154

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

f *p* *f* *f* *p* *f*

161

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

p *f* *p* *f* *p* *f*

Musical score for measures 177-186. The score includes parts for Cor.1, Cor.2, Vl. I, Vl. II, Vla., Org., and Bassi. Measures 177-180 show the beginning of a new section with various instruments playing. Measures 181-186 continue the music, featuring a prominent organ part and basses.

188

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

Musical score for measures 195-200. The score includes parts for Cor.1, Cor.2, VI. I, VI. II, Vla., Org., and Bassi. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked 'And.te'. Measure numbers 195, 196, 197, 198, 199, and 200 are indicated above the staves.

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

f *p* *f* *p* *f* *p*

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

tr

219

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

p

p

[illegible]

235

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

p *f* *f* *p* *f* *p* *f*

Detailed description: This block contains the musical notation for measures 235 through 243. The instruments are Cor.1, Cor.2, VI. I, VI. II, Vla., Org., and Bassi. The key signature has two flats. Measures 235-236 show a transition from piano (p) to forte (f). Measures 237-243 feature a complex interplay of dynamics and trills. Cor.1 and Cor.2 have rests in measures 235-236 and enter in measure 237. VI. I and VI. II play continuous sixteenth-note patterns. Vla. has a melodic line with trills. Org. and Bassi provide harmonic support with sustained notes and moving lines.

244

Cor.1

Cor.2

VI. I

VI. II

Vla.

Org.

Bassi

f *f* *p* *f* *p* *f* *f*

Detailed description: This block contains the musical notation for measures 244 through 252. The instruments are Cor.1, Cor.2, VI. I, VI. II, Vla., Org., and Bassi. The key signature has two flats. Measures 244-252 continue the musical themes from the previous block. Cor.1 and Cor.2 have rests in measures 244-245 and enter in measure 246. VI. I and VI. II continue their sixteenth-note patterns. Vla. has a melodic line with trills. Org. and Bassi provide harmonic support with sustained notes and moving lines.