

Eulenburgs kleine Partitur-Ausgabe

No. 781

C. PHIL. EM. BACH

Konzert

für Violoncell oder Flöte oder Cembalo
mit Streichorchester

A moll — La mineur — A minor



Ernst Eulenburg, Leipzig / Wien

Eulenburgs kleine Partitur-Ausgabe

Kammermusik:

No.	M.	No.	M.
1. Mozart, Quartett, G [387]	—50	75. Schumann, Quartett, op. 41, 2, F	—60
2. Beethoven, Quartett, op. 131, Cism	—80	76. Schumann, Quartett, op. 41, 3, A	—60
3. Haydn, Quartett, op. 76, 3, C (Kaiser)	—50	77. Schumann, Klavier-Quartett, op. 47, Es	—80
4. Beethoven, Quartett, op. 135, F	—60	78. Schumann, Klavier-Quintett, op. 44, Es	1.—
5. Cherubini, Quartett, Es	—60	79. Beethoven, Klavier-Trio, op. 97, B	—80
6. Beethoven, Quartett, op. 132, A m	—80	80. Mendelssohn, Klavier-Trio, op. 49, D m	—80
7. Mendelssohn, Quartett, op. 44, 2, Em	—80	81. Mendelssohn, Klavier-Trio, op. 66, C m	—80
8. Mozart, Quartett, C [465]	—50	82. Beethoven, Kl.-Tr., op. 70, 1, D (Geister)	—60
9. Beethoven, Quartett, op. 130, B	—80	83. Beethoven, Klavier-Trio, op. 70, 2, Es	—80
10. Haydn, Quartett, op. 76, 2, D m (Quinten)	—50	84. Schubert, Klavier-Trio, op. 99, B	—60
11. Schubert, Quartett, op. posth., D m (Der Tod und das Mädchen)	—80	85. Schubert, Klavier-Trio, op. 100, Es	—80
12. Beethoven, Septett, op. 20, Es	1.—	86. Schumann, Klavier-Trio, op. 63, D m	—60
13. Mozart, Quintett, G m [516]	—80	87. Schumann, Klavier-Trio, op. 80, F	—60
14. Beethoven, Quartett, op. 95, F m	—60	88. Schumann, Klavier-Trio, op. 110, G m	—60
15. Schubert, Quintett, op. 163, C	1.—	89. Haydn, Quartett, op. 9, 1, C	—50
16. Beethoven, Quartett, op. 18, 1, F	—60	90. Haydn, Quartett, op. 17, 6, D	—50
17. Beethoven, Quartett, op. 18, 2, G	—60	91. Haydn, Quartett, op. 64, 4, G	—50
18. Beethoven, Quartett, op. 18, 3, D	—60	92. Haydn, Quartett, op. 64, 6, Es	—50
19. Beethoven, Quartett, op. 18, 4, C m	—60	93. Haydn, Quart., op. 20, 4, D (Sonnen-No. 4)	—50
20. Beethoven, Quartett, op. 18, 5, A	—60	94. Haydn, Quart., op. 20, 5, F m (Sonn.-No. 5)	—50
21. Beethoven, Quartett, op. 18, 6, B	—60	95. Haydn, Quartett, op. 9, 4, D m	—50
22. Beethoven, Quartett, op. 74, Es (Harfen)	—60	96. Haydn, Quartett, op. 55, 1, A	—50
23. Cherubini, Quartett, D m	—60	97. Spohr, Nonett, op. 31, F	1.20
24. Mozart, Quartett, D [499]	—50	98. Beethoven, Quartett, op. 133, B (Fuge)	—60
25. Mozart, Quartett, D [575]	—50	99. Schumann, Klavier-Trio, op. 88, A m	—50
26. Mozart, Quartett, B [589]	—50	100. Mozart, Serenade f. Blas-Instr., B [361]	1.20
27. Mozart, Quartett, F [590]	—50	101. Mendelssohn, Quartett, op. 80, F m	—60
28. Beethoven, Quartett, op. 59, 1, F	—80	102. Mendelssohn, Quartett, op. 81, E	—60
29. Beethoven, Quartett, op. 59, 2, E m	—60	103. Beethoven, Flötenuo., op. 25, D (Seren.)	—60
30. Beethoven, Quartett, op. 59, 3, C	—60	104. Beethoven, Trio für Blasinstr., op. 87, C	—60
31. Beethoven, Quintett, op. 29, C	—80	105. Dittersdorf, Quartett, Es	—50
32. Mozart, Quartett, D m [421]	—50	106. Dittersdorf, Quartett, D	—50
33. Mozart, Quartett, Es [428]	—50	107. Dittersdorf, Quartett, B	—50
34. Mozart, Quartett, B (Jagd-) [458]	—50	108. Haydn, Quart., op. 20, 2, C (Sonn.-No. 2)	—50
35. Mozart, Quartett, A [464]	—50	109. Haydn, Quartett, op. 64, 2, H m	—50
36. Beethoven, Quartett, op. 127, Es	—80	110. Haydn, Quartett, op. 71, 1, B	—50
37. Mozart, Quintett, C m [406]	—60	111. Haydn, Quartett, op. 17, 1, E	—50
38. Mozart, Quintett, C [515]	—80	112. Haydn, Quartett, op. 50, 4, Fism	—50
39. Schubert, Quartett, op. 161, G	—80	113. Haydn, Quartett, op. 54, 3, E	—50
40. Schubert, Quartett, op. 29, A m	—60	114. Beethoven, Klavier-Quartett, op. 16, Es	—60
41. Beethoven, Streich-Trio, op. 3, Es	—50	115. Boccherini, Quintett, E	—60
42. Beethoven, Streich-Trio, op. 9, 1, G	—50	116. Schubert, Quartett, op. 168, B	—60
43. Beethoven, Streich-Trio, op. 9, 2, D	—50	117. Schubert, Quartett, op. posth., G m	—60
44. Beethoven, Streich-Trio, op. 9, 3, C m	—50	118. Schubert, Forellen-Quintett, op. 114, A	1.—
45. Beethoven, Streich-Trio, op. 8, D (Seren.)	—50	119. Schubert, Quartett, op. 125, 2, E	—60
46. Cherubini, Quartett, C	—60	120. Schubert, Quartett, op. 125, 1, Es	—60
47. Mendelssohn, Quartett, op. 12, Es	—60	122. Beethoven, Klavier-Trio, op. 1, 1, Es	—60
48. Mendelssohn, Quartett, op. 44, 1, D	—80	123. Beethoven, Klavier-Trio, op. 1, 2, G	—60
49. Mendelssohn, Quartett, op. 44, 3, Es	—80	124. Beethoven, Klavier-Trio, op. 1, 3, C m	—60
50. Mozart, Quintett, D [593]	—80	125. Spohr, Doppel-Quartett, op. 77, Es	1.20
51. Mozart, Quintett, Es [614]	—80	126. Spohr, Oktett, op. 32, E	1.20
52. Haydn, Quartett, op. 33, 2, Es (Russ.-No. 2)	—50	127. Beethoven, Sonate, op. 47, A (Kreutzer)	—60
53. Haydn, Quartett, op. 33, 3, C (Vogel)	—50	128. Spohr, Doppel-Quartett, op. 65, D m	1.20
54. Haydn, Quartett, op. 54, 1, G	—50	129. Spohr, Doppel-Quartett, op. 136, G m	1.20
55. Haydn, Quartett, op. 64, 5, D (Lerchen)	—50	130. Spohr, Doppel-Quartett, op. 87, E m	1.20
56. Haydn, Quartett, op. 76, 4, B	—50	131. Cherubini, Quartett, op. posth., E	—60
57. Haydn, Quartett, op. 76, 5, D (ber. Largo)	—50	132. Cherubini, Quartett, op. posth., F	—60
58. Haydn, Quartett, op. 74, 3, G m (Reiter)	—50	133. Cherubini, Quartett, op. posth., A m	—60
59. Mendelssohn, Oktett, op. 20, Es	1.50	134. Mendelssohn, Quintett, op. 18, A	—80
60. Schubert, Oktett, op. 166, F	2.—	135. Beethoven, Oktett f. Blasinstr., op. 103, Es	—60
61. Haydn, Quartett, op. 77, 1, G	—50	136. Dittersdorf, Quartett, G	—50
62. Haydn, Quartett, op. 77, 2, G	—50	137. Dittersdorf, Quartett, A	—50
63. Haydn, Quartett, op. 17, 5, G	—50	138. Dittersdorf, Quartett, C	—50
64. Haydn, Quart., op. 20, 6, A (Sonnen-No. 6)	—50	139. Beethoven, Sextett f. Blasinstr., op. 71, Es	—60
65. Haydn, Quartett, op. 64, 3, B	—50	140. Beethoven, Sextett, op. 81, B, Es	—60
66. Haydn, Quartett, op. 54, 2, C	—50	141. Mozart, Sextett (Divertimento) D [205]	—50
67. Mendelssohn, Quintett, op. 87, B	—60	142. Haydn, Quartett, op. 17, 2, F	—50
68. Mendelssohn, Quartett, op. 13, A m	—60	143. Haydn, Quartett, op. 55, 3, B	—50
69. Haydn, Quartett, op. 76, 1, G	—50	144. Haydn, Quartett, op. 64, 1, C	—50
70. Mozart, Streich-Trio (Divert.) Es [563]	—60	145. Haydn, Quartett, op. 71, 2, D	—50
71. Mozart, Klarinetten-Quintett, A [581]	—80	146. Haydn, Quartett, op. 74, 1, C	—50
72. Mozart, Sextett (Divertimento) D [334]	—80	147. Haydn, Quartett, op. 74, 2, F	—50
73. Mozart, Sextett (Divertimento) B [287]	—60	148. Haydn, Quartett, op. 71, 3, Es	—50
74. Schumann, Quartett, op. 41, 1, A m	—60	149. Haydn, Quartett, op. 1, 4, G	—50

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K O N Z E R T

A moll

für Violoncell oder Flöte oder Cembalo
mit Streichorchester

von

CARL PHILIPP EMANUEL BACH

*

Herausgegeben von
WILHELM ALTMANN



Ernst Eulenburg, Leipzig / Wien

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CARL PHILIPP EMANUEL BACH

KONZERT A-MOLL

FÜR VIOLONCELL ODER FLÖTE ODER CEMBALO MIT STREICHORCHESTER

Von Johann Sebastian Bach liegen verschiedene Konzerte in zweifacher Fassung des Soloinstrumentes, aber in verschiedener Tonart vor. Sein Sohn Carl Philipp Emanuel hat drei Konzerte komponiert, deren Solostimme von drei verschiedenen Instrumenten, nämlich vom Violoncell oder von der Flöte oder vom Cembalo, ausgeführt werden kann, ohne daß die Tonart verändert ist. Bei dem hier in einer gemeinsamen Partitur mit diesen drei (natürlich im einzelnen bisweilen voneinander abweichenden) Solostimmen, und zwar so zum ersten Male veröffentlichten Konzert in a-moll konnte leider sein in dem Verzeichnis des Nachlasses des Komponisten mit 1750 angegebene Entstehungsjahr nicht mit Sicherheit festgestellt werden, auch nicht für welches Instrument es zunächst bestimmt war. Ich nehme an, daß dies das Violoncell gewesen ist, dem sich der Komponist erst zugewandt hat, nachdem er früher Sonaten für die Gambe geschrieben hatte. Dieses Violoncell-Konzert liegt seit 1893 in einer Ausgabe mit Klavierbegleitung vor, doch hat sich der Herausgeber, Friedrich Grützmacher, manchmal Freiheiten, und zwar nicht nur in der Solostimme erlaubt. Diese kleine Partiturausgabe geht auf die der Preußischen Staats-

bibliothek in Berlin gehörende Original-Partitur zurück, doch ist der darin vorkommende Tenorschlüssel durch den Violin- bzw. Baßschlüssel ersetzt worden. Der Titel lautet in dem Autograph: Concerto a Violoncello obligato 2 Violini Viola e Basso di C. P. E. Bach. Die Original-Partitur der bisher unveröffentlichten Fassung für Flöte ist verschollen; sie soll aus Poelchaus Besitz in den der Berliner Singakademie übergegangen sein, wird aber seit Jahren vermißt. Als Ersatz diente eine wohl noch aus dem 18. Jahrhundert stammende Abschrift der Stimmen, die sich in der Bibliothek des Konservatoriums in Brüssel befindet und mir von der Verwaltung in liebenswürdigster Weise zur Verfügung gestellt worden ist. Der Titel dieser Stimmen lautet: Concerto (a) a Flauto concertato 2 Violini Viola e Basso di C. P. E. Bach. Die Fassung für Cembalo hat Georg Amft für den praktischen Gebrauch eingerichtet und in Partitur, Stimmen und in einer Bearbeitung für zwei Klaviere 1905 herausgegeben. Die Cembalo-Solostimme drucke ich nach dieser Ausgabe Amfts, da die von ihm seinerzeit benutzte Original-Partitur jetzt nicht auffindbar ist.

Neben dieser kleinen Partiturausgabe erscheint im gleichen Verlag eine für

den praktischen Gebrauch der drei Fassungen bestimmte Ausgabe der Orchesterstimmen (einschließlich der notwendigen Aussetzung des bezifferten Basses) sowie der Violoncell-, Cembalo- und Flöte-Solostimmen, die in bezug auf Dyna-

mik, Phrasierung und Notentext sich an die dieser Partitur zugrunde liegenden Handschriften hält. In der Violoncellstimme sind die Fingersätze und Kadenzen Friedrich Grützmachers beibehalten worden.

Berlin-Friedenau im Juli 1938

Prof. Dr. Wilhelm Altmann

CARL PHILIPP EMANUEL BACH

CONCERTO IN A MINOR

FOR VIOLONCELLO OR FLUTE OR HARPSICHORD WITH STRINGS

Several concertos by Johann Sebastian Bach are known in twofold versions of the solo instrument, but in different keys. His son Carl Philipp Emanuel composed three concertos whose solo part may be executed by one of three instruments, viz., violoncello, or flute, or harpsichord, without change of key. In the case of the present Concerto in A minor, for the first time published in a joint score for the three solo instruments (and of course showing occasional deviations from one another), the date of origin which is given as 1750 in the catalogue of the composer's estate could not be reliably ascertained, nor is it certain for which instrument it was originally intended. I assume that it was the violoncello, to which the composer only turned after he had previously written sonatas for the viola da gamba. This Violoncello Concerto has been available since 1893 in an edition with piano accompaniment, but the editor, Friedrich Grützmacher, took some liberties which were not alone confined to the solo part. This Miniature Score edition is based on the original manuscript in the ownership of the Prussian State Library, but the tenor clef contained therein has been replaced by treble and bass clef respectively. The title of the autograph reads: *Concerto a Violoncello obbligato 2 Violini Viola*

Berlin-Friedenau, July, 1938.

e Basso di C. P. E. Bach. The original score of the hitherto unpublished version for flute has vanished; it is said to have passed from the ownership of Poelchau to that of the Berlin *Singakademie*, but has been missing for years. A copy of the parts, probably still 18th century, served as a substitute; it belongs to the Library of the Conservatory in Brussels and was kindly lent to me by the management. The title of these parts reads: *Concerto (a) a Flauto concertato 2 Violini Viola e Basso di C. P. E. Bach.* The harpsichord version was arranged for practical purposes by Georg Amft and published in score, parts, and in an arrangement for two pianos, in 1905. The solo harpsichord part in the present edition follows that of Amft as the original score he used at the time cannot be traced.

Apart from this Miniature Score edition the publishers are issuing orchestral parts designated for practical usage in connection with the three versions (including the necessary elaboration of the thorough bass), and also the violoncello, harpsichord and flute solo parts which, as far as dynamics, phrasing and text are concerned, adhere to the manuscripts on which this score is based. In the violoncello part Friedrich Grützmacher's fingering and cadenzas have been retained.

Prof. Dr. Wilh. Altmann.

Konzert

C. Ph. E. Bach

1714—1788

herausgegeben von
Wilhelm Altmann.

Allegro assai

I

Tutti

Violino I

Violino II

Viola

Violoncello-Solo

Flauto-Solo

Cembalo-Solo

Violoncello e Contrabasso
unis.

Vl. I
II

Vla.

Vc. e Cb.

6

6

* An den Stellen, wo das Soloinstrument nur Begleitung mit dem bezifferten Baß hat, wo also das (begleitende) Cembalo von einem Violoncell unterstützt werden soll, hat der Contrabaß zu schweigen

VI. I
II

Vla.

Vc.
e
Cb.

p

p

p

6 7 6 6 7 6 6

10

VI.

Vla.

Vc.
e
Cb.

f

f

f

7 6 6/5 7 *f* 3 3 3 3 3 3 3 3 3 3 3 3 3

VI.

Vla.

Vc.
e
Cb.

3 3 3 3 3 # 3 — 6/5

VI.
Vla.
Vc. e Cb.

6/5 #6/5

VI.
Vla.
Vc. e Cb.

mf *p* *f*
mf *p* *f*
mf *p* *f*

mf 4+ 6 *p* 4/3 6 *f* 7

VI. I II
Vla.
Vc. e Cb.

4 — b1 6/5 7b/5 6/5 6 6/4 5+6

20

VI. *p* *f*
 Vla. *p* *f*
 Vc. e Cb. *f* 7 5 6
 # 3

VI. I II *stacc.*
 Vla. *stacc.*
 Vc. e Cb. *stacc.*
 6 5 *unt.*
 # #

VI. I II *Solo* 30
 Vla. *Solo*
 Vc. Solo
 Fl. Solo
 Cemb. Solo
 Vc. e Cb. *p* 7 6

Tutti

Vl. I II
 Vla.
 Vc. Solo
 Fl. Solo
 Cemb. Solo
 Vc. e Cb.

pp *f* *f unis.*
 \flat_1 6 5 \flat 6 $\frac{4}{3}$ 6 6 6 6 7 #

Vl. I II
 Vla.
 Vc. Solo
 Fl. Solo
 Cemb. Solo
 Vc. e Cb.

p *tr* *tr* *tr* *tr*

p 6 # 6

40 *plzz.*

The musical score is arranged in two systems. The first system begins with a double bar line and a key signature change to one sharp (F#). The second system begins with a key signature change to one flat (Bb). The instruments are Violin I/II, Viola, Violoncello/Solo, Flute/Solo, Clarinet/Solo, and Bassoon/Cello. The score includes various musical notations such as rests, notes, slurs, and trills. The bottom of the page features a series of figured bass notations: 6 5 #, 6 6 6 5b, 4 4 1/2, 6 6 5, 6 4 5 3.

Violin I: *arco*, *p*

Viola: *arco*, *pp*

Violoncello Solo: *z*

Flute Solo: *z*

Clarinet Solo: *z*

Violin II: *arco*, *p*

Violoncello: *z*

Flute Solo: *z*

Clarinet Solo: *z*

Double Bass: *z*

Chordal markings: $\frac{4}{2}$, 6, 5, b_7 , 6, 6, 6, $\frac{9}{8}$, 8, $5b$, 9, 8, $\frac{9}{5b}$, $\frac{8}{5b}$, b_7 , 6

Vi.
Vc. Solo
Fl. Solo
Cemb. Solo
Vc. c
Cb.

6 #
6
5 #
6 #

60
Vi. I II
Vla.
Vc. Solo
Fl. Solo
Cemb. Solo
Vc. c
Cb.

b
6 4
5
p 5b
6 5
b
6 5 #
5 4

Tutti

Vi. I & II
 Vla.
 Vc. Solo
 Fl. Solo
 Cemb. Solo
 Vc. e Cb.

6/5 7/# b1 6/4 5/#

Vi. I & II
 Vla.
 Vc. e Cb.

6

Vi. I & II
 Vla.
 Vc. e Cb.

70

6 6/4 6/4 6 6/3

VI. I
 VI. II
 Vla.
 Vc. e Cb.

f

4 b7 6 7 6 5 6 6 5

unt.

Solo

VI. I
 VI. II
 Vla.
 Vc. Solo
 Fl. Solo
 Cemb. Solo
 Vc. e Cb.

p 6 6

Musical score for strings and woodwinds. The score is divided into three systems. The first system features Violins I and II, Viola, and Violoncello/Double Bass, all playing with a forte (*f*) dynamic. The second system continues with the same instruments, with a *unt.* (unaccompanied) marking. The third system is a solo section for Flute and Cymbal, with the Flute playing a melodic line and the Cymbal providing rhythmic accompaniment. The Flute and Cymbal parts are marked *Solo*. The Violoncello/Double Bass part in the third system is marked *p* (piano) and includes a 6/8 time signature.

80

This musical score page contains measures 80, 81, and 82. The instruments and parts are as follows:

- Violin I/II (Vl. I/II):** Measures 80-81 are silent. In measure 82, it plays a half note G4.
- Viola (Vla.):** Measures 80-81 are silent. In measure 82, it plays a half note G4.
- Violoncello/Contrabasso (Vc. c. Cb.):**
 - Measures 80-81: Bass clef, quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.
 - Measure 82: Bass clef, quarter notes G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.
- Flute Solo (Fl. Solo):**
 - Measure 80: Treble clef, eighth notes G4, A4, B4, C5, B4, A4, G4.
 - Measure 81: Treble clef, eighth notes G4, A4, B4, C5, B4, A4, G4.
 - Measure 82: Treble clef, eighth notes G4, A4, B4, C5, B4, A4, G4.
- Piano Solo (Cemb. Solo):**
 - Measure 80: Treble clef, quarter notes G4, A4, B4, C5, B4, A4, G4.
 - Measure 81: Treble clef, quarter notes G4, A4, B4, C5, B4, A4, G4.
 - Measure 82: Treble clef, quarter notes G4, A4, B4, C5, B4, A4, G4.
- Violoncello/Contrabasso (Vc. c. Cb.):**
 - Measure 80: Bass clef, quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.
 - Measure 81: Bass clef, quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.
 - Measure 82: Bass clef, quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.
- Violin (Vl.):**
 - Measures 80-81: Treble clef, *pp*, half notes G4, A4, B4, C5, B4, A4, G4.
 - Measure 82: Treble clef, *pp*, half notes G4, A4, B4, C5, B4, A4, G4.
- Viola (Vla.):**
 - Measures 80-81: Bass clef, *pp*, half notes G4, A4, B4, C5, B4, A4, G4.
 - Measure 82: Bass clef, *pp*, half notes G4, A4, B4, C5, B4, A4, G4.
- Violoncello/Contrabasso (Vc. c. Cb.):**
 - Measure 80: Bass clef, quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.
 - Measure 81: Bass clef, quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.
 - Measure 82: Bass clef, quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.
- Flute Solo (Fl. Solo):**
 - Measure 80: Treble clef, eighth notes G4, A4, B4, C5, B4, A4, G4.
 - Measure 81: Treble clef, eighth notes G4, A4, B4, C5, B4, A4, G4.
 - Measure 82: Treble clef, eighth notes G4, A4, B4, C5, B4, A4, G4.
- Piano Solo (Cemb. Solo):**
 - Measure 80: Treble clef, quarter notes G4, A4, B4, C5, B4, A4, G4.
 - Measure 81: Treble clef, quarter notes G4, A4, B4, C5, B4, A4, G4.
 - Measure 82: Treble clef, quarter notes G4, A4, B4, C5, B4, A4, G4.
- Violoncello/Contrabasso (Vc. c. Cb.):**
 - Measure 80: Bass clef, quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.
 - Measure 81: Bass clef, quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.
 - Measure 82: Bass clef, quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

VI.

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. c. Ch.

6 5⁺ 7

VI.

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. c. Ch.

6 5⁺ 7

VI.
Vla.
Vc.
Solo

Fl.
Solo

Cemb.
Solo

Vc.
e
Cb.

VI.
Vla.
Vc.
Solo

Fl.
Solo

Cemb.
Solo

Vc.
e
Cb.

6
5

p

p

6

4+

p

6

VI.
Vla.

Vc. Solo
Fl. Solo

Cemb. Solo

Vc. c
Cb.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. c
Cb.

Vc. Solo
 Fl. Solo
 Cemb. Solo
 Vc. c. Cb.
 Vl. I II
 Vla.
 Vc. Solo
 Fl. Solo
 Cemb. Solo
 Vc. e Cb.

Dynamics: *p*, *f*, *p*
 Articulation: *tr*
 Fingerings: 6, #, 4+, 6, 6, 6, 5, #, 3, 5, 6, #, 3, 6, p

110

pizz.

Vl. I
II

Vla.

Vc.
Solo

Fl.
Solo

Cemb.
Solo

Vc.
e
Cb.

pizz.

arco

Vl.

Vla.

Vc.
Solo

Fl.
Solo

Cemb.
Solo

Vc.
e
Cb.

arco

7 6 #b7 6 5 6 6 6 1/2 3 6 p 6 b7

Detailed description of the musical score: The score is for measures 110-113. Measure 110 starts with a treble clef and a key signature of one sharp (F#). The Violin I and II parts are silent. The Viola part has a rest. The Violoncello Solo part has a rest. The Flute Solo part has a rest. The Cembalo Solo part has a rest. The Violoncello e Contrabbasso part has a rest. Measure 111: Violin I and II enter with a pizzicato (pizz.) marking. The Viola part has a rest. The Violoncello Solo part has a rest. The Flute Solo part has a rest. The Cembalo Solo part has a rest. The Violoncello e Contrabbasso part has a rest. Measure 112: Violin I and II continue with pizzicato. The Viola part has a rest. The Violoncello Solo part has a rest. The Flute Solo part has a rest. The Cembalo Solo part has a rest. The Violoncello e Contrabbasso part has a rest. Measure 113: Violin I and II continue with pizzicato. The Viola part has a rest. The Violoncello Solo part has a rest. The Flute Solo part has a rest. The Cembalo Solo part has a rest. The Violoncello e Contrabbasso part has a rest.

This musical score page contains the following parts:

- Vl. I:** Violin I, starting with a forte (*f*) dynamic and a *pp* dynamic later.
- Vla.:** Viola, starting with a forte (*f*) dynamic.
- Vc. Solo:** Violoncello Solo, featuring a melodic line with a key signature change to one sharp.
- Fl. Solo:** Flute Solo, playing a melodic line.
- Cemb. Solo:** Piano Solo, providing harmonic accompaniment with various textures.
- Vc. e Cb.:** Violoncello and Contrabass, playing a rhythmic accompaniment with dynamics *f* and *pp*.

The score includes various musical notations such as dynamics (*f*, *pp*, *mp*, *mf*), articulation (*acc.*, *tr.*), and fingering (e.g., 7 5 6, 6 5 #). The bottom of the page features a sequence of numbers: 6, 5 #, 6, 6 5 #, 6, 5 #, 6, 5 #.

VI. I
 II

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. e Cb.

VI. I
 II

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. e Cb.

f *p* *tr* *f* *p* *ten.*

130 **Tutti**

f *tr* *tr*

6/4 5/4

VI. *mf*

Vla. *mf*

Vc. e Cb. *mf*

6 5 6 5 6 5 b 5 6 5 6 5 6 5

VI. *mf*

Vla. *mf*

Vc. e Cb. *mf*

6 5 6 5 6

VI. *p* *f*

Vla. *p* *f*

Vc. e Cb. *p* *f*

140

6 6 2 6 b1 6 5 4

VI. *p* *f*

Vla. *p* *f*

Vc. e Cb. *p* *f*

6 6 5 6 6 6

VI. I
II

Vla.

Vc.
e
Cb.

6 $\frac{6}{4}$ 5 \sharp *unis.*

tr

Solo

150

VI.

Vla.

Vc.
Solo

Fl.
Solo

Cemb.
Solo

Vc.
e
Cb.

6 $\frac{6}{4}$ 5 \sharp

p

tr

tr

Tutti

Vl. I
II

Vla.

Vc.
Solo

Fl.
Solo

Cemb.
Solo

Vc.
e
Cb.

Solo

VI.

Vla.

Vc.
Solo

Fl.
Solo

Cemb.
Solo

Vc.
e
Cb.

p

$\frac{6}{4}$

$\frac{5}{\#}$

E. E. 5810

Tutti 160

f

Vl. *f*

Vla. *f*

Vc. e Cb.

f 3 3 3 3 # 3 3 3 3 3 3 3 # 3 3 3 3 3 3 # 3

Solo

Vl.

Vla.

Vc. e Cb.

#p 6 7 6 6 7 6 6

Tutti

VI.

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. e Cb.

Solo

VI.

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. e Cb.

3 6 6 6 *f* 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 # 3 *p* 6 6

170

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. e Cb.

6

unis.

$\frac{6}{5}$

Tutti

Vl.

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. e Cb.

unis.

$\frac{6}{5}$

$\frac{6}{4}$

$\frac{6}{5}$

Solo

VI.

Vla.

Vc. e Cb.

Fl. Solo

Cemb. Solo

Vc. e Cb.

VI.

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. e Cb.

fp

p

fp

fp

fp

fp

fp

6/5

6/5

7/4

7/5

6

8/6

7/5

5b

#

Tutti

180

Vl. I
 Vl. II
 Vla.
 Vc. Solo
 Fl. Solo
 Cemb. Solo
 Vc. e Cb.



Vl. I
 Vl. II
 Vla.
 Vc. e Cb.

VI. I/II

Vla.

Vc. e Cb.

Fl. Solo

Cemb. Solo

Vc. e Cb.

VI. I/II

Vla.

Vc. e Cb.

Fl. Solo

Cemb. Solo

Vc. e Cb.

Tasto solo

pp

pp

tr

tr

tr

pizz.

p

7 6

\sharp 6 5

6

6

6 6 6 6 \sharp

190

pizz.

pizz.

3

3

3

VI. I
II

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. c
Cb.

VI. I
II

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. c
Cb.

Detailed description: This page of a musical score, numbered 30, contains two systems of music for a chamber ensemble. The first system (measures 1-4) features six staves: Violin I and II (VI. I, II), Viola (Vla.), Violoncello Solo (Vc. Solo), Flute Solo (Fl. Solo), and Piano Solo (Cemb. Solo). The second system (measures 5-8) features seven staves: Violin I and II (VI. I, II), Viola (Vla.), Violoncello Solo (Vc. Solo), Flute Solo (Fl. Solo), Piano Solo (Cemb. Solo), and Violoncello/Contrabass (Vc. c, Cb.). The music is written in a key with one sharp (F#) and a 2/4 time signature. The first system shows the beginning of a piece with various rhythmic patterns and rests. The second system continues the piece with more complex rhythmic figures, including triplets and sixteenth-note runs.

VI. I/II *arco*
 Vla. *arco*
 Vc. Solo
 Fl. Solo
 Cemb. Solo
 Vc. e Cb. *arco*
 Vc. Solo
 Fl. Solo
 Cemb. Solo
 Vc. e Cb.

f
f
f
mp
f
unis.
6b p
 200
 # 4+ 6 6 # 6b b1 6
 # 4+ 6 6 # 6b b1 6

This page of a musical score contains ten staves. The top two staves are for Violin I/II and Viola, both marked *arco* and *f*. The third staff is for Violoncello Solo. The fourth staff is for Flute Solo, marked *mp*. The fifth staff is for Cembalo Solo. The sixth staff is for Violoncello and Contrabasso, marked *arco* and *f*, with the instruction *unis.* and a dynamic change to *6b p*. The seventh staff is for Violoncello Solo, marked with a forte hairpin and the number 200. The eighth and ninth staves are for Flute Solo and Cembalo Solo. The bottom staff is for Violoncello and Contrabasso, with a series of performance instructions: # 4+ 6 6 # 6b b1 6.

The musical score is arranged in systems. The first system includes Violins I & II, Viola, Violoncello/Double Bass, Flute Solo, and Cembalo Solo. The second system includes Violins I & II, Viola, Violoncello/Double Bass, Flute Solo, and Cembalo Solo. The score features various dynamic markings: *f*, *p*, *p5*, *p5+*, and *ten.*. Performance instructions include "Kadenz" and "Tutt.". The bottom of the page contains the number "E. E. 5810".

210

VI. I
II

Vla.

Vc.
e
Cb.

p *f* *f*

VI.

Vla.

Vc.
e
Cb.

mf *p* *f*

$\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$

VI.

Vla.

Vc.
e
Cb.

mf *p* *f*

mf *p* *f*

$\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$

$\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$

220

VI.
Vla.
Vc.
Cb.

4 b1 6 5 7b 6 5 5 6 6 5 4 6 5+6

VI.
Vla.
Vc.
Cb.

f f f tr tr tr tr

2 3 5 6 6 4 5 # unis.

VI. I, II
Vla.
Vc.
Cb.

II

Andante
Tutti*mp*

VI. *p* *f* *p*

Vla. *p* *f* *p*

Vc. e Cb. *p* *f* *p*

Cembato solo

f *p*

6 5 6 7 5 3

VI. *f* *p* *p*

Vla. *f* *p* *p*

Vc. e Cb. *f* *p* *p*

Cemb. e Bassi

f *p* *f* *p*

funis.

7 6 6 5 # 6 5 #

VI. *f* *p* *f* *p* *f*

Vla. *f* *p* *f* *p* *f*

Vc. e Cb. *f* *p* *f* *p* *f*

unis.

p *f*

10

6 3 6 6 9 6 9 3 6 6 9 6 5 6 5 6 5 6 5 6 5 6 5 6 5

Solo
pp

VI. I
II

Vla.

Vc.
Solo

Fl.
Solo

Cemb.
Solo

Vc.
e
Cb.

Vl.

Vla.

Vc.
Solo

Fl.
Solo

Cemb.
Solo

Vc.
e
Cb.

$\frac{6}{5}$ $\frac{6}{4}$ $\frac{7}{5}$ $\frac{9}{4}$ $\frac{8}{3}$ $\frac{p}{4+}$ 6 7 β

E. E. 5810

The musical score is arranged in systems. The first system includes Violins I & II, Viola, Violoncello Solo, Flute Solo, Harpsichord Solo, and Violoncello/Double Bass. The second system includes Violins I & II, Viola, Violoncello Solo, Flute Solo, Harpsichord Solo, and Violoncello/Double Bass. The third system includes Violins I & II, Viola, Violoncello Solo, Flute Solo, Harpsichord Solo, and Violoncello/Double Bass. The score includes dynamic markings such as *pp*, *p*, *f*, *pp*, and *f*. It also features accents like *acc* and *marcato*, and various rhythmic patterns including triplets and sixteenth notes. The bottom of the page shows figured bass notation and the number E. E. 5810.

20

VI.

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. e Cb.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. e Cb.

6

#

6

6

5^b

7

5

6

5

4

3

6

6

4+

VI. I
II

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. e Cb.

VI.

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. e Cb.

6 6 6 6 6 6 6 6 6
5 4 #

30.

p *f*

30.

p *f*

30.

p *f*

30.

p *f*

7 6 #
5

f 6

Vl. I
 Vl. II
 Vla.
 Vc. Solo
 Fl. Solo
 Cemb. Solo
 Vc. c. Cb.
 Vl.
 Vla.
 Vc. Solo
 Fl. Solo
 Cemb. Solo
 Vc. c. Cb.

Musical score for page 39, featuring Violin I, Violin II, Viola, Violoncello Solo, Flute Solo, Cembalo Solo, and Violoncello/Contrabasso. The score includes dynamic markings (p, f, mf, mp, zp) and various musical notations such as triplets, slurs, and accidentals.

40

Violin I and II (VI. I II)

Viola (Vla.)

Violoncello and Contrabasso (Vc. e Cb.)

Flute Solo (Fl. Solo)

Piano Solo (Cemb. Solo)

Dynamic markings: *p*, *f*, *zpp*

Articulation: accents, staccato (*stacc.*)

Fingerings: 6, 5, 6, 5, 2, 7, 6

Time signature: 2/4

VI.

Vla.

Vc. e Cb.

Fl. Solo

Cemb. Solo

Vc. e Cb.

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. e Cb.

6 6 6 6 7 6 7 6

Tutti

VI. I II

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. e Cb.

Vl. I II

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. e Cb.

6 6/4 5+ # f p f

Solo

pp p f p

pp f

pp f 6 6/5 p 6/4 7/5

The musical score is organized into several systems. The instruments are:

- Violins (Vl. I, II)**: Treble clef, starting with f and p .
- Viola (Vla.)**: Bass clef, starting with f and p .
- Violoncello/Solo (Vc.-Solo)**: Bass clef, starting with p .
- Flute/Solo (Fl.-Solo)**: Treble clef, starting with p and $ten.$.
- Piano/Cembalo/Solo (Cemb.-Solo)**: Treble and Bass clefs, starting with p and $ten.$.
- Violoncello/Double Bass (Vc. c. Cb.)**: Bass clef, starting with f and p . Includes figured bass numbers: $\frac{9}{4}$, $\frac{8}{3}$, $\frac{6}{6}$, $\frac{6}{2}$, $\frac{7}{b}$, $\frac{6}{b1}$.

The bottom system includes a figured bass line with numbers: 9 , 8 , 6 , 5 , 6 , 7 , 6 .

VI. I

VI. II

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. e Cb.

70

5

E. E. 5810

Tutti

VI. *p*

Vla. *p*

Vc. Solo *mp*

Fl. Solo *mp*

Cemb. Solo

Vc. c. Cb. *b* *b₁* *7* *5* *4 3* *5_b* *f* *p* *f* *6 5 b* *6 5 9* *b*

Solo

VI. *p* *f* *pp*

Vla. *p* *f* *pp*

Vc. Solo *[pp]*

Fl. Solo

Cemb. Solo

Vc. c. Cb. *p* *6 9 3* *6 6 9* *6 5 9* *6 9 4* *6 6 9* *5 6 9* *5 6 9* *5* *4 3* *6 5* *pp* *6*

tr

80

Vi. I II *f* *p*

Vla. *f p f p f*

Vc. Solo *3*

Fl. Solo *3*

Cemb. Solo *3* *tr*

Vc. e Cb. *f 6 6 p f 6 p f 6*

Vi. I II

Vla.

Vc. Solo *tr*

Vi. I II *f*

Vla. *f*

Vc. Solo *tr*

Fl. Solo *tr*

Cemb. Solo *tr*

Vc. e Cb. *6 6 6 7 5 6 6 4 5 3* *f 6*

90

VI.

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. e. Cb.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. e. Cb.

6 5 6 5 6

6 6 5^b 5/5 6 6

2

Vl. I
 Vl. II
 Vla.
 Vc. Solo
 Fl. Solo
 Cemb. Solo
 Vc. c.
 Cb.

mp *mp* *f*
f
mp *mp* *mf*
f *un.*
f *un.*
mp *mp* *mp* *mp*

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

Tutti
 Kadenz

E. E. 5810

100

VI.

Vla.

Vc. & Cb.

p *p* *f*

p *p* *f*

p *p* *f*

$\frac{7}{4}$ $\frac{8}{3}$ $\frac{5}{3}$ $\frac{6}{5}$ $\frac{7}{5}$

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

$\frac{6}{5}$ $\frac{6}{5}$ $\frac{9}{5}$ $\frac{6}{5}$ $\frac{9}{5}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ *unis.*

VI.

Vla.

Vc. & Cb.

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

$\frac{6}{5}$ $\frac{6}{5}$ $\frac{9}{5}$ $\frac{6}{5}$ $\frac{9}{5}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ *unis.*

VI.

Vla.

Vc. & Cb.

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

$\frac{6}{4}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{7}$ $\frac{6}{6}$ $\frac{6}{5}$

Allegro assai

III

Tutti

VI. I
II

Vla.

Vc.
e
Cb.

p

p

6 6 #

p 6 6 #

VI.

Vla.

Vc.
e
Cb.

f

f

6

6

6

6

5

VI.

Vla.

Vc.
e
Cb.

10

p

p

p

6 5 #

6 6

p # 6 6

Vl. I
 Vl. II
 Vla.
 Vc. e
 Cb.

f
f unis.

Vl. I
 Vl. II
 Vla.
 Vc. e
 Cb.

[f]
[f]
 6/4
 5/4

Vl. I
 Vl. II
 Vla.
 Vc. e
 Cb.

20
p
p unis.
f

Vl. I
 Vl. II
 Vla.
 Vc. e
 Cb.

p
[f]
[f] unis.
p
f
 6/4
 5/4

Solo 30

Violin I and II: *f*, *tr*

Viola: *p*, *f*, *tr*

Violoncello/Double Bass: *p*, *f*, *tr*

Flute Solo: *tr*

Combinations (Solo): *tr*

Violoncello/Double Bass (bottom): *p*, *f*, *p*

Measure 30: 6 6 #

* Müntzer gar nicht, müntzer über den ersten drei oder letzten drei Noten gebunden, doch soll offenbar das letzte Viertel ganz gebunden werden, was zuweilen sogar erkenntlich ist. Der Handschrift folge ich darin, daß ich die Bindung weglasse, wo sie dort fehlt.

A musical score for a chamber ensemble, page 53. The score consists of the following parts and staves from top to bottom:

- Violins (Vl. I & II):** Two staves. The first staff (Vl. I) has a treble clef and the second staff (Vl. II) has a bass clef. They play a melodic line with eighth notes and some rests.
- Viola (Vla.):** A single staff with a bass clef, playing a similar melodic line to the violins.
- Violoncello (Vc. Solo):** A single staff with a bass clef, playing a rhythmic accompaniment.
- Flute (Fl. Solo):** A single staff with a treble clef, playing a melodic line.
- Piano (Cemb. Solo):** Two staves (treble and bass clefs). The piano part includes chords and arpeggiated figures. Dynamic markings include *f* and *p*. The number '40' is written above the piano staff.

At the bottom of the page, there are additional markings: "E. E. 5810" and a series of numbers "6 6 p 6/4 5/3 6/5" aligned with the piano staff's measures.

VI. I
II

Vla.

Vc.
Solo

Fl.
Solo

Cemb.
Solo

Vc.
e
Cb.

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

VI. I
II

Vla.

Vc.
Solo

Fl.
Solo

Cemb.
Solo

Vc.
e
Cb.

Tasto solo

6 4 3
f p

50

Vl. I
II

Vla.

Vc.
Solo

Fl.
Solo

Cemb.
Solo

Vc.
e
Cb.

Vl.

Vla.

Vc.
Solo

Fl.
Solo

Cemb.
Solo

Vc.
e
Cb.

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

60

VI.
Vla.
Vc. Solo

pp *mf* *pp* *mf*

Fl. Solo

Cemb. Solo

Vc. e Cb.

VI. I
II

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. e Cb.

f *pp* *f* *pp*

Tutti Solo

6 6 4 5 3 6 5 6

p

Tutti

Vi. I II
Vla.
Vc. Solo
Fl. Solo
Cemb. Solo
Vc. c
Cb.

f *p* *tr* *Solo*

f *p*

tr *tr*

f $\frac{1}{2}$ $\frac{3}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ *p*

tr *f*

70

Vi. I II
Vla.
Vc. Solo
Fl. Solo
Cemb. Solo
Vc. c
Cb.

f *p* *f* *f*

f *p* *f* *f*

unis. *f*

*b*₁

80

Violin I & II
Viola
Violoncello/Contrabasso

6 6 6 6

p *f* *f*

Violin I & II
Viola
Violoncello/Contrabasso

$\frac{4}{2}$ $\frac{4}{2}$ $\frac{6}{4}$ $\frac{5}{3}$

p *f* *f*

Violin
Viola
Violoncello/Contrabasso

[*f*] *p* *f* *p* *f*

[*f*] *p* *f* *p* *f*

[*f*] *p* *f* *p* *f*

[*f*] *p* *f* *p* *f*

vi. I
II

Vla.

Vc.
Solo

Fl.
Solo

Cemb.
Solo

Vc.
c
Cb.

vi. I
II

Vla.

Vc.
Solo

Fl.
Solo

Cemb.
Solo

Vc.
c
Cb.

Detailed description: This page of a musical score, numbered 60, contains measures 90 through 93. The score is for a solo section, as indicated by the 'Solo' marking at the top. The instruments involved are Violin I and II, Viola, Violoncello Solo, Flute Solo, Harpsichord Solo, and Violoncello/Contrabass. The music is written in a key with one sharp (F#) and a 3/4 time signature. The first system (measures 90-93) shows the Violin I and II parts with a melodic line, the Viola with a rhythmic accompaniment, the Violoncello Solo with a bass line, the Flute Solo with a melodic line, the Harpsichord Solo with a rhythmic accompaniment, and the Violoncello/Contrabass with a bass line. The second system (measures 94-97) continues the same parts, with the Violoncello Solo part showing a change in dynamics and articulation. The score is written in a standard musical notation style with a double bar line at the end of the second system.

100

VI. I
II

Vla.

Vc.-Solo

Fl.-Solo

Cemb.-Solo

Vc. e Cb.

VI.

Vla.

Vc.-Solo

Fl.-Solo

Cemb.-Solo

Vc. e Cb.

f

mp

p

6 6 6 5 4 5 # *f*

p

p

p

p 4+

6

VI.
Vla.
Vc. Solo
Fl. Solo
Cemb. Solo
Vc. e Cb.
VI.
Vla.
Vc. Solo
Fl. Solo
Cemb. Solo
Vc. e Cb.

4+ 6 6

Detailed description: This page of a musical score, numbered 62, contains two systems of music. Each system consists of nine staves. The first system includes staves for Violin I (VI.), Viola (Vla.), Violoncello Solo (Vc. Solo), Flute Solo (Fl. Solo), Celeste Solo (Cemb. Solo), Violoncello and Contrabass (Vc. e Cb.), Violin II (VI.), Viola (Vla.), and Violoncello Solo (Vc. Solo). The second system includes staves for Violin I (VI.), Viola (Vla.), Violoncello Solo (Vc. Solo), Flute Solo (Fl. Solo), Celeste Solo (Cemb. Solo), Violoncello and Contrabass (Vc. e Cb.), Violin II (VI.), Viola (Vla.), and Violoncello Solo (Vc. Solo). The score is written in a key with one sharp (F#) and a 4/4 time signature. The first system shows measures 4+ and 6. The second system shows measures 6 and 6. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Vc. Solo part is particularly active, playing a continuous eighth-note pattern. The Fl. Solo part also features a similar eighth-note pattern. The Cemb. Solo part has a more complex, syncopated rhythm. The Vc. e Cb. part provides a steady bass line with some syncopation. The VI. and Vla. parts have more sparse, melodic lines.

VI.

Vla.

Vc. e Cb.

Fl. Solo

Cemb. Solo

Vc. e Cb.

VI.

Vla.

Vc. e Cb.

Fl. Solo

Cemb. Solo

Vc. e Cb.

110

2

6/4

VI.
 VIa.
 Vc. Solo
 Fl. Solo
 Cymb. Solo
 Vc. Cb.
 VI. I
 VIa.
 Vc. Solo
 Fl. Solo
 Cymb. Solo
 Vc. Cb.

Musical score for E. E. 5810, featuring Violin I, Viola, Violoncello Solo, Flute Solo, and Cymbal Solo. The score is in 6/8 time and consists of two systems. The first system includes staves for Violin I, Viola, Violoncello Solo, Flute Solo, Cymbal Solo, and Violoncello/Contrabass. The second system includes staves for Violin I, Viola, Violoncello Solo, Flute Solo, Cymbal Solo, and Violoncello/Contrabass. Dynamics include *f*, *p*, *mf*, and *tr*. Fingerings are indicated by numbers 5, 6, and 7.

120

Vi. I
II

Vla.

Vc.-Solo

Fl.-Solo

Cemb.-Solo

Vc. e Cb.

p *f* *f* *unis.*

6

6

f

f

mp *mp*

mp

p *6* *#* *2* *#* *6* *5* *#* *6* *6* *#*

Tutti

VI. I
II

Vla.

Vc.
c
Cb.

p

f

p 6 6 #

f

130

VI. I
II

Vla.

Vc.
c
Cb.

mp

mp

mp

f

$\frac{4}{2}$
 $\frac{2}{2}$

VI. I
II

Vla.

Vc.
c
Cb.

mp

p

p

p unis.

6
5

6
5

6
5

VI. I
II

Vla.

Vc.
c
Cb.

f

f

f

6
5

Op. 140

VI.
VIa.
Vc.
Cb.

tr *p* [*f*] *p* *f*

tr [*f*] *p* *f*

tr [*f*] unis. *p* *f*

6/4 5/4

VI.
VIa.
Vc. Solo
Fl. Solo
Cemb. Solo
Vc. Cb.

tr *f* Solo *tr* *p* *f* *tr* *p* *f*

tr *p* *f* *tr* *p* *f*

tr *p* *f*

Vc. Solo
 Fl. Solo
 Cemb. Solo
 Vc. c. Cb.
 Vl. I II
 Vla.
 Vc. Solo
 Fl. Solo
 Cemb. Solo
 Vc. c. Cb.

6 5 7 9 6 6 6 6
 4 4 4 4 3 3 3 3
 150
f
mp
f

Musical score for measures 145-150. The score includes parts for Violoncello Solo, Flute Solo, Cembalo Solo, Violoncello C. Cb., Violin I & II, Viola, Violoncello Solo, Flute Solo, Cembalo Solo, and Violoncello C. Cb. The key signature is one sharp (F#). The score features various musical notations including slurs, accents, and dynamic markings. The Cembalo Solo part includes a 6/4 time signature and a 3/4 time signature. The Violoncello C. Cb. part includes a 6/4 time signature and a 3/4 time signature. The Violoncello Solo part includes a 6/4 time signature and a 3/4 time signature. The Violoncello C. Cb. part includes a 6/4 time signature and a 3/4 time signature.

Violin I & II: *p*

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. e Cb. *p*

160

Vla.

Vc. Solo

Fl. Solo *z_o*

Cemb. Solo *z_o*

Vc. e Cb. *f*

6 6 6 6 4+ 6 6 7 5 3^b 6 6

VI.
 VIa.
 Ve. Solo
 Fl. Solo
 Cemb. Solo
 Ve. c. Cb.
 VI.
 VIa.
 Ve. Solo
 Fl. Solo
 Cemb. Solo
 Ve. c. Cb.

p
p
p
p 6 5b
 6 5
 6 5

E. E. 5810

170

Vl. I

Vl. II

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. e Cb.

6 76 6

f

p

76 6

Detailed description: This page of a musical score contains measures 170 through 176. The score is arranged in two systems. The first system (measures 170-176) includes staves for Violin I, Violin II, Viola, Violoncello Solo, Flute Solo, Cembalo Solo, and Violoncello & Contrabasso. The second system (measures 170-176) includes staves for Violin I & II, Viola, Violoncello Solo, Flute Solo, Cembalo Solo, and Violoncello & Contrabasso. The Violoncello Solo part features intricate sixteenth-note patterns. The Flute Solo part has a melodic line with slurs and accents. The Cembalo Solo part provides a rhythmic accompaniment with chords and single notes. The Violoncello & Contrabasso part has a bass line with some rests. Dynamic markings include *f* (forte) and *p* (piano). Measure numbers 6, 76, and 6 are indicated at the bottom of the staves.

Tutti

Solo

VI. I II

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. c. Ch.

f 6 6 #

Tutti 180 Solo

VI. I II

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. c. Ch.

p 6 6 # *f* 6 6

Tutti

z_p

f

Solo

p

p

p

p

p

f

f

f

f

pp

f

6 #6 5 6 4 #5

6 6 #

190

6 6 #

6 6

This musical score is for E. E. 5810 and consists of 16 measures. The instrumentation includes Violin I and II (VI. I II), Viola (Vla.), Violoncello and Contrabass (Vc. e Cb.), Flute Solo (Fl. Solo), and Cymbal Solo (Cymb. Solo). The score is written in 7/8 time and features a variety of rhythmic patterns and articulations.

Key features of the score include:

- Violin I and II (VI. I II):** Play a melodic line with slurs and accents, starting with a *tr* (trill) in the first measure.
- Viola (Vla.):** Provides harmonic support with chords and moving lines, including a *tr* (trill) in the first measure.
- Violoncello and Contrabass (Vc. e Cb.):** Features a bass line with slurs and accents, including a *tr* (trill) in the first measure.
- Flute Solo (Fl. Solo):** Plays a melodic line with slurs and accents, including a *tr* (trill) in the first measure.
- Cymbal Solo (Cymb. Solo):** Provides rhythmic accompaniment with slurs and accents.

The score includes various musical notations such as slurs, accents, and trills. The key signature has one sharp (F#), and the time signature is 7/8. The piece concludes with a *p* (piano) dynamic marking.

200

Vi. I
II

Vla.

Vc.
Solo

Fl.
Solo

Cemb.
Solo

Vc.
e
Cb.

6₄ 7₄ 6₄ 5₄ *p* 4₄ 6 6 4₂ 6 6 6

Vi. I
II

Vla.

Vc.
Solo

Fl.
Solo

Cemb.
Solo

Vc.
e
Cb.

6_b — # 2₄ *f* *unis.*

210

Vi. I II

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. e Cb. *Tasto solo*

Vi. I II

Vla.

Vc. Solo

Fl. Solo

Cemb. Solo

Vc. e Cb.

3 6

Vl.
 Vla.
 Vc. Solo
 Fl. Solo
 Cemb. Solo
 Vc. & Cb.
 Vl.
 Vla.
 Vc. Solo
 Fl. Solo
 Cemb. Solo
 Vc. & Cb.

6 5 6 5 6 5 6 5 6
 220
 p
 sf
 p
 f
 p
 sf
 p
 p
 6/5

Tutti

Vl. I II
 Vla.
 Vc. Solo
 Fl. Solo
 Cemb. Solo
 Vc. e Cb.
 Vl. I II
 Vla.
 Vc. Solo
 Fl. Solo
 Cemb. Solo
 Vc. e Cb.

Solo
 Solo
 Tutti
 Solo
 Tutti
 Solo
 tutti.

6 6 6 6 6 6
 5 5 5 5 5 5
 6 6 6
 5 5 5
 2 4 6 5
 6 5 4 # 2 6 5
 p

230

Tutti

vi. I II

Vla.

Vc. e Cb. Solo

Fl. Solo

Cemb. Solo

Vc. e Cb.

vi. I II

Vla.

Vc. e Cb.

vi. I II

Vla.

Vc. e Cb.

240

VI. I II

Vla.

Vc. e Cb.

tr

p

p

p unis.

6/5

6/4 5/♯

VI.

Vla.

Vc. e Cb.

f

tr

p

f

[f]

[f]

f

6/5

6/4 5/♯

[f] unis.

VI.

Vla.

Vc. e Cb.

250

p

f

tr

p

f

tr

p

f

tr

p

f