JOHANN SEBASTIAN BACH

KONZERTE

nach verschiedenen Meistern

based on works by various masters

Klavier (Cembalo)

Keyboard

BWV 972 – 987

Herausgegeben von / Edited by

C. Czerny, F. C. Griepenkerl, F. Roitzsch

Revidiert von / Revised by

Arnold Schering

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C. F. PETERS

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Vorwort

S. W. Dehn, der die vorliegenden 16 Konzerte **um ca. 1850 bis 1860** zum ersten Male herausgab, schickt seiner Edition die folgenden, auf die handschriftlichen Vorlagen sich beziehenden Worte voraus:

„Die ersten elf der in dieser Gestalt zum ersten Male gedruckten, von Antonio Vivaldi für die Violine komponierten und von Johann Sebastian Bach für das Klavier bearbeiteten Konzerte sind nach einer Handschrift revidiert, welche aus dem Nachlaß des Johann Ernst Bach (Sohn des Hof- und Stadt-Organisten Johann Bernhard Bach in Eisenach) herstammt. Diese Handschrift führt neben dem Titel: „XII Concerti di Vivaldi, elaborati di J. S. Bach" noch die Bezeichnung: „J. E. Bach, Lips. 1739" und scheint ein Autograph aus dem genannten Jahre zu sein.

Das zehnte Konzert ist nicht für das Klavier, sondern für die Orgel bearbeitet. Aus diesem Grunde ist es in der vorliegenden Sammlung nicht abgedruckt, sondern mit andern von J. S. Bach ebenfalls für die Orgel bearbeiteten Vivaldischen Violinkonzerten vorläufig zurückgelegt, die zusammen später der Öffentlichkeit übergeben werden sollen.

Zur Herausgabe der übrigen hier mitgeteilten Konzerte, von No. 12 an, ist neben neueren Handschriften hauptsächlich eine ältere von Johann Peter Kellner benutzt worden."

Die von Dehn genannte Handschrift von 1739 (Kgl. Bibliothek Berlin) hat sowohl ihn wie die späteren Editoren der Bachgesellschaft verleitet, die den Bachschen Bearbeitungen zu Grunde liegenden Originale sämtlich Antonio Vivaldi zuzuschreiben. Durch neuere Forschungen ist nachgewiesen, daß auch Konzerte von Benedetto Marcello, Georg Philipp Telemann und Herzog Johann Ernst von Sachsen-Weimar Bach als Vorlagen dienten. Über die Vivaldischen Originale der Konzerte No. 1, 2, 4, 5, 7, 9 und ihr Verhältnis zu den Bachschen Klavierübertragungen hat Paul Graf Waldersee in der Vierteljahrsschrift für Musikwissenschaft 1885, S. 356 ff. nähere Mitteilungen gemacht. Die Autoren der Konzerte No. 3, 11, 13, 14, 16 wurden vom Unterzeichneten in seinen Aufsätzen „Zur Bachforschung" (I, II) in den Sammelbänden der Inter-

Preface

S. W. DEHN, who between 1850—60 first published the present 16 concertoes, prefaces his edition with the following words having reference to the MSS. used:

"The first 11 concertoes now printed for the first time in this form, composed by Antonio Vivaldi for the violin and arranged for the clavichord by Johann Sebastian Bach, have been revised from a MS., found among the posthumous works of Johann Ernst Bach (son of the Court- and City-Organist Johann Bernhard Bach in Eisenach). Besides the title: "XII CONCERTI DI VIVALDI ELABORATI DI J. S. BACH", said MS. bears the inscription: "J. E. BACH, LIPS. 1739", and would appear to be an autograph of the said year.

The tenth concerto is not arranged for the clavichord, but for the organ, which accounts for its not being included in the present collection; it has been laid aside pro tem; together with other Vivaldi violin-concertoes arranged by Bach also for the organ, to be published all together later on.

Besides later MSS., an earlier one by Johann Peter Kellner has been chiefly used in editing the rest of the concertoes now published, from No. 12 on.

The MS. of 1739 (Royal Library, Berlin) spoken of by Dehn, misled both him and the later editors of the Bach Society to ascribe to Antonio Vivaldi all the original compositions upon which Bach's arrangements are based. Recent investigation has proved, however, that concertoes by Benedetto Marcello, Georg Philipp Telemann and by Johann Ernst Duke of Saxe-Weimar served Bach as models.

In the Quarterly Journal for Musical Science (Vierteljahrsschrift für Musikwissenschaft) 1885 pp. 356 etc., Paul Count Waldersee affords us further detailed information regarding Vivaldi's originals to concertoes Nos. 1. 2. 4. 5. 7. 9 and in what relation they stand to Bach's arrangements of them for clavichord. The authors of concertoes Nos. 3. 11. 13. 14. 16 have been determined by the undersigned and are set forth in his essays "On the Bach-Inquiry" I. II. in the compilations of the "Internationale Musikgesellschaft" (International Music-Society) IV (1903) pp. 234 etc., V (1904) pp. 565 etc.; so that now only the authors

Préface

Les seize concertos qui suivent furent publiés pour la première fois, entre 1850 et 1860, par S. W. Dehn. Voici ce que ce dernier écrivait au sujet des manuscrits des ouvrages en question:

«Les onze premiers de ces concertos, composés par Antonio Vivaldi pour le violon et arrangés pour le clavecin par Jean-Sébastien Bach, que nous publions ici pour la première fois, ont été revus d'après un manuscrit provenant de la succession de Jean-Ernest Bach (fils de Jean-Bernard, organiste de la cour et organiste municipal à Eisenach). Ce manuscrit, intitulé *XII Concerti di Vivaldi, elaborati de J. S. Bach,* avec cette mention: *J. E. Bach, Lips. 1739,* semble être un autographe datant de cette dernière année.

«Le dizième concerto n'est pas arrangé pour clavecin, mais pour orgue. C'est pourquoi nous l'avons distrait de la présente série, nous réservant de le joindre à une série d'autres concertos pour violon de Vivaldi, également arrangés pour orgue par J. S. Bach, que nous nous proposons de publier ultérieurement. Pour la publication des concertos restants, à partir du No. 12, nous nous sommes servis principalement, en outre de nos manuscrits, d'une copie plus ancienne émanant de Jean-Pierre Kellner.»

C'est d'après l'intitulé de ce manuscrit de 1739 (à la Bibliothèque Royale de Berlin) que Dehn, et après lui les éditeurs de la Société Bach, ont attribué à Antonio Vivaldi la série entière des originaux dont Bach s'est servi dans ses adaptations. Mais de recherches plus récentes il appert que, dans le nombre, il se trouve également des concertos de Benedetto Marcello, de Georges-Philippe Telemann et du duc Jean-Ernst de Saxe-Weimar.

Sur les originaux des Concertos No. 1, 2, 4, 5, 7, 9 de Vivaldi et sur leurs rapports avec les arrangements pour clavecin de Bach, on trouvera des détails circonstanciés dans les articles publiés à ce sujet par le comte Paul de Waldersee dans les *Vierteljahrsschrift für Musikwissenschaft,* 1885, pp. 356 ss. Dans mes articles: *Recherches sur Bach* (I, II; v. les recueils de la *Société internationale de musique* IV, 1903, pp. 234 ss., V, 1904, pp. 565 ss.), j'ai moi-même établi les noms des auteurs originaux des concertos Nos. 3, 11, 13,

nationalen Musikgesellschaft IV (1903) S. 234 ff., V (1904) S. 565 ff. festgestellt, sodaß zur Zeit nur noch die Autoren der Konzerte No. 6, 8, 10, 12, 15 unbekannt sind; jedoch ist wahrscheinlich, daß Vivaldi an ihnen keinen Teil hat, vielmehr andere italienische oder deutsche Meister in Frage kommen.

Durch die Nachweise, daß Bach neben italienischen Instrumentalkonzerten auch solche deutscher Abkunft bearbeitete, ist die bisher übliche, wohl zuerst von Forkel ausgesprochene, später von Dehn und Spitta aufgenommene Ansicht erschüttert worden, Bach habe sich mit solchen Übertragungen im damals neuen italienischen Konzertstil „üben" wollen. Das wird um so unwahrscheinlicher, als Bachs Brotherr in Weimar, der junge Herzog Johann Ernst, der für die Konzerte No. 11, 13, 16 die Originale lieferte, bereits mit 19 Jahren (1715) starb, folglich dem längst zum Meister herangereiften Bach schwerlich als Muster dienen konnte. Ursache und Zweck der Übertragungen, denen sich bekanntlich noch vier Orgelbearbeitungen nach Vivaldi und Johann Ernst anschließen, werden vielmehr in der musikalischen Praxis der Zeit zu suchen sein, die sich am neuen Konzertstil nicht genug ergötzen konnte und das vergnügliche Wechselspiel von Solo und Tutti sich selbst an Orgel und Klavier zu verschaffen suchte, zumal hier die Registrierungsmöglichkeiten eine scharfe Heraushebung der beiden Klangkörper gestatteten. Auch Bachs Weimarer Kollege Johann Gottfried Walther, der Lexikograph, stellte eine Anzahl solcher „Auszüge" italienischer und deutscher Instrumentalkonzerte für Orgel her, die — wie die Bachschen — wahrscheinlich im Kirchendienst bei der Kommunion zum Vortrag kamen. Mit dem bekannten „Concerto nach italienischem Gusto" hat Bach später (1735) einen Originalbeitrag zu dieser Literatur geliefert.

Bachs Bearbeitertätigkeit, seine Kunst, auch sterile Partien seiner Vorlagen durch Zutaten oder Ergänzungen aus eigener Phantasie lebensvoller zu gestalten, findet sich in den oben bezeichneten Aufsätzen des näheren dargelegt. Beim Vortrag ist eine deutliche Scheidung der leicht erkennbaren Tutti- und Soloepisoden, sowie der Effekt der sog. Echos zu beachten, die in der vorliegenden Ausgabe durch eingeklammerte *f* und *p* gekennzeichnet sind. In vielen Fällen ist auch eine akkordliche Ausfüllung leerklingender zweistimmiger Stellen durch die Generalbaßpraxis der alten Zeit gefordert.

Die Hinweise auf Tutti- und Solostellen erfolgten in den Konzerten No. 1, 2, 4, 5, 7, 9 auf Grund der Ausgabe der Bachgesellschaft, in den Konzerten No. 3, 11, 14, 16 nach den neu aufgefundenen Originalen.

of concertoes 6. 8. 10. 12. 15 remain to be discovered: it is highly probable that Vivaldi had no share in them, and that other Italian or German Masters are more likely to have written them.

The fact having been proved that, besides Italian instrumental concertoes, Bach also arranged some of German origin, the opinion hitherto held and first pronounced, as it would appear, by Forkel, and shared later on by Dehn and Spitta, has been shaken, the opinion viz: that Bach arranged such compositions, in order to practise, and become familiar with, the then new Italian style of concerto. This is rendered all the more unlikely by the fact that Bach's patron in Weimar, the young Duke Johann Ernst, who furnished the originals for the concertoes Nos. 11. 13. 16, died at the youthful age of 19 (1715), and so can scarcely have served as a model to Bach who had long since become a master of the art. Cause and object of the arrangements (to which must also be counted another four organ-settings of Vivaldi's and Duke Ernst's compositions) must rather be looked for in the musical custom of the times, which took not sufficient delight in the new style of concerto, and sought diversion in the alternate playing of organ or clavichord in imitation of alternating solo and tutti; this all the more, as the various facilities of registering permitted of the different tonal qualities of the two instruments being sharply contrasted. Bach's colleague in Weimar, Johann Gottfried Walther, the lexicographer, also arranged a number of Italian and German instrumental concerti, for the organ which — like Bach's — were probably played during Communion Service. With his well-known CONCERTO in ITALIAN GUSTO Bach later on (1735) afforded us an original contribution to this class of musical literature.

The above-mentioned essays treat in detail of Bach as an arranger of other composers' music, of his ability to put life and character into the monotonous parts of such works, by drawing upon his own imagination, adding and supplementing his own ideas. When interpreting the pieces, the tutti- and the solo-episodes, easily recognised, must be kept distinctly apart, and attention must be given to the effect of the so-called "echoes" marked by f and p in brackets. In many cases it will be found necessary to add chords in empty-sounding two-part passages due to the then style of writing thoroughbass.

The references to the Tutti- and Solo-passages in Concertoes Nos. 1. 2. 4. 5. 7. 9 are based upon the edition published by the Bach-Society; those in Concertoes Nos. 3. 11. 14. 16 upon the recently discovered originals.

14, 16, de manière que pour les Nos. 6, 8, 10, 12, 15 seulement, la question reste encore à élucider; mais il est probable qu'ici encore, il ne s'agit pas de Vivaldi, mais d'autres maîtres italiens ou allemands.

C'était jusqu'ici l'opinion courante (émise probablement tout d'abord par Forkel, reprise ensuite par Dehn et Spitta) que Bach, en réalisant ces adaptations de Vivaldi, voulait s'exercer dans le style alors nouveau du concert italien; mais le fait qu'à côté des concertos italiens figurent des ouvrages allemands est de nature à infirmer cette supposition. Celle-ci devient d'autant plus invraisemblable que le jeune duc Jean-Ernest, au service duquel Bach se trouvait à cette époque, et qui fournit les originaux des concertos Nos. 11, 13, 16, mourut dès l'âge de dix-neuf ans; or, on ne peut raisonnablement supposer que Bach, — à cette époque un maître déjà mûr, — aurait pris ce jeune homme pour modèle. L'origine de ces arrangements, — auxquels s'ajoutent encore, on le sait, quatre arrangements pour orgue, d'après Vivaldi et Jean-Ernest, — doit être bien plutôt cherchée dans la pratique musicale du temps, où l'on ne se pouvait assez délecter au nouveau style de concert et où l'on s'efforçait d'adapter au clavecin et à l'orgue les alternances de *solo* et de *tutti*, favorisées ici par les fortes oppositions sonores fournies par la registration. Gottfried Walther, le lexicographe musical qui fut collègue de Bach à Weimar, produisit, lui aussi, quelques-uns de ces extraits, disposés pour l'orgue, de concertos instrumentaux italiens, probablement destinés (comme ceux de Bach) à être exécutés pendant le service divin, à la communion. Avec le concerto bien connu «dans le goût italien» qu'il composa plus tard (1735), Bach fournit à ce genre une contribution personnelle.

Les travaux d'arrangements de Bach, l'art avec lequel il sait, par des amplifications ou des adjonctions tirées de son propre fond, donner de l'intérêt et de la vie même aux pages les plus stériles, ont été analysés dans les travaux cités ci-dessus.

Dans l'interprétation, on aura soin de séparer nettement les épisodes de tutti et de solo, facilement reconnaissables, et de ménager les oppositions dynamiques dites «échos», signalées ici au moyen de (*f*) et de (*p*). Dans un grand nombre de cas, il est également nécessaire de remplir par des accords, suivant les anciens procédés de réalisation de la basse continue, le vide sonore des passages à deux parties. Les indications de tutti et de solo sont basées: pour les concertos Nos. 1, 2, 4, 5, 7, 9 sur l'édition de la Société Bach; pour les Nos. 3, 11, 14, 16 sur les originaux récemment remis ou jour.

Arnold Schering

INHALT

16 Konzerte für Pianoforte solo

nach Konzerten von Vivaldi, Marcello, Telemann u.a.

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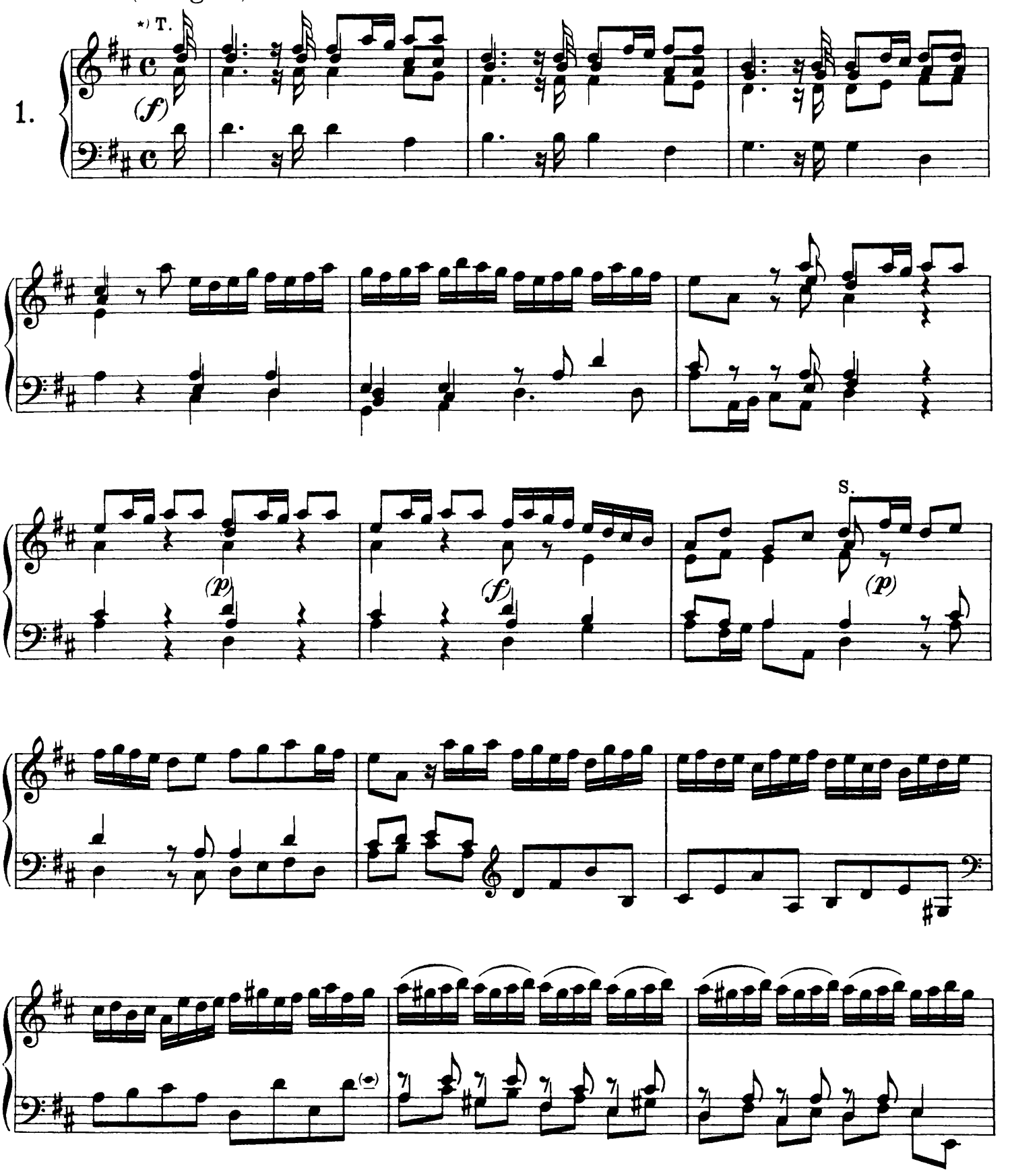
Concerto

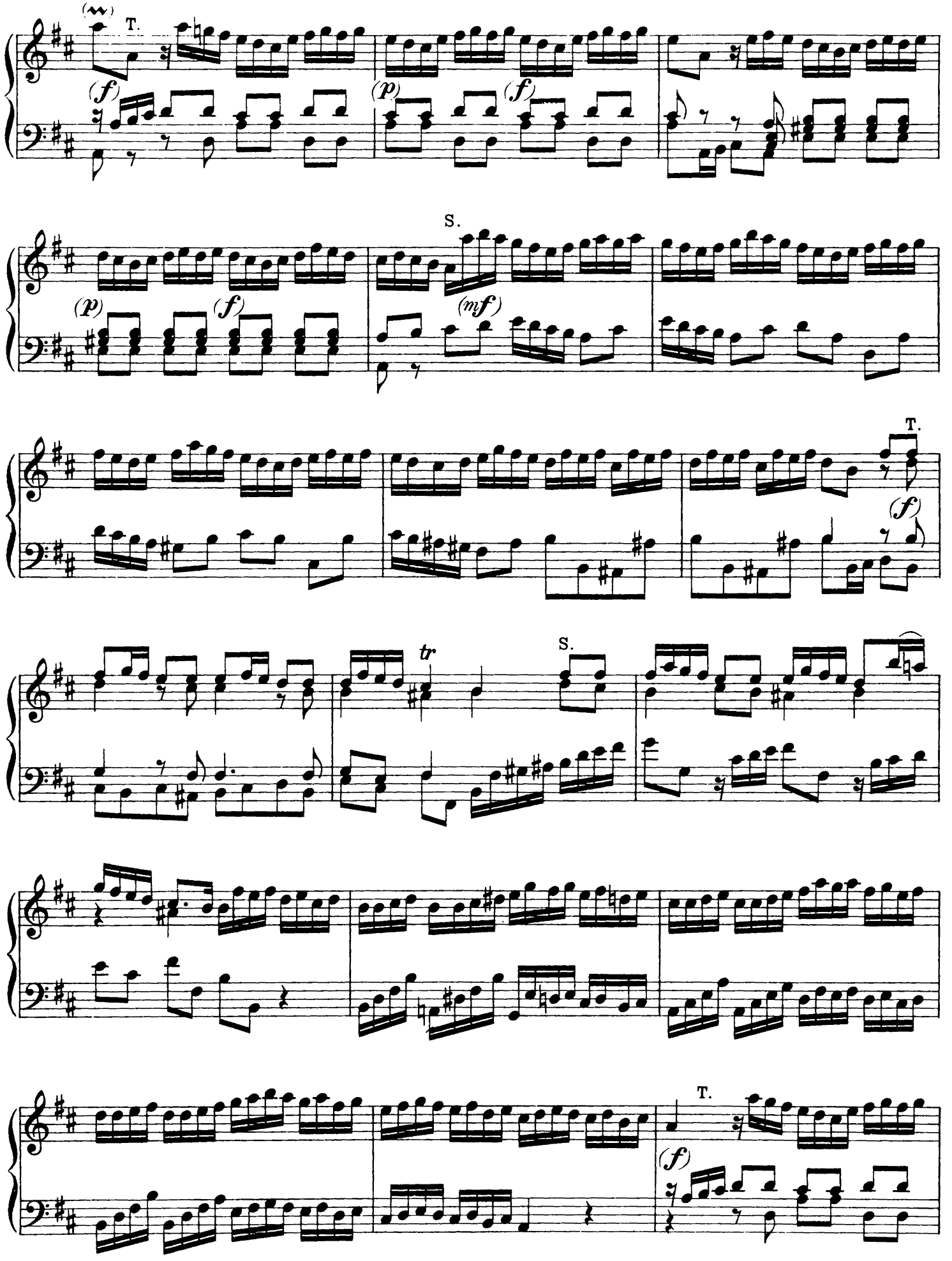
(Allegro)

Antonio Vivaldi.



*) T.= Tutti, S.= Solo

Editon Peters Nr. 217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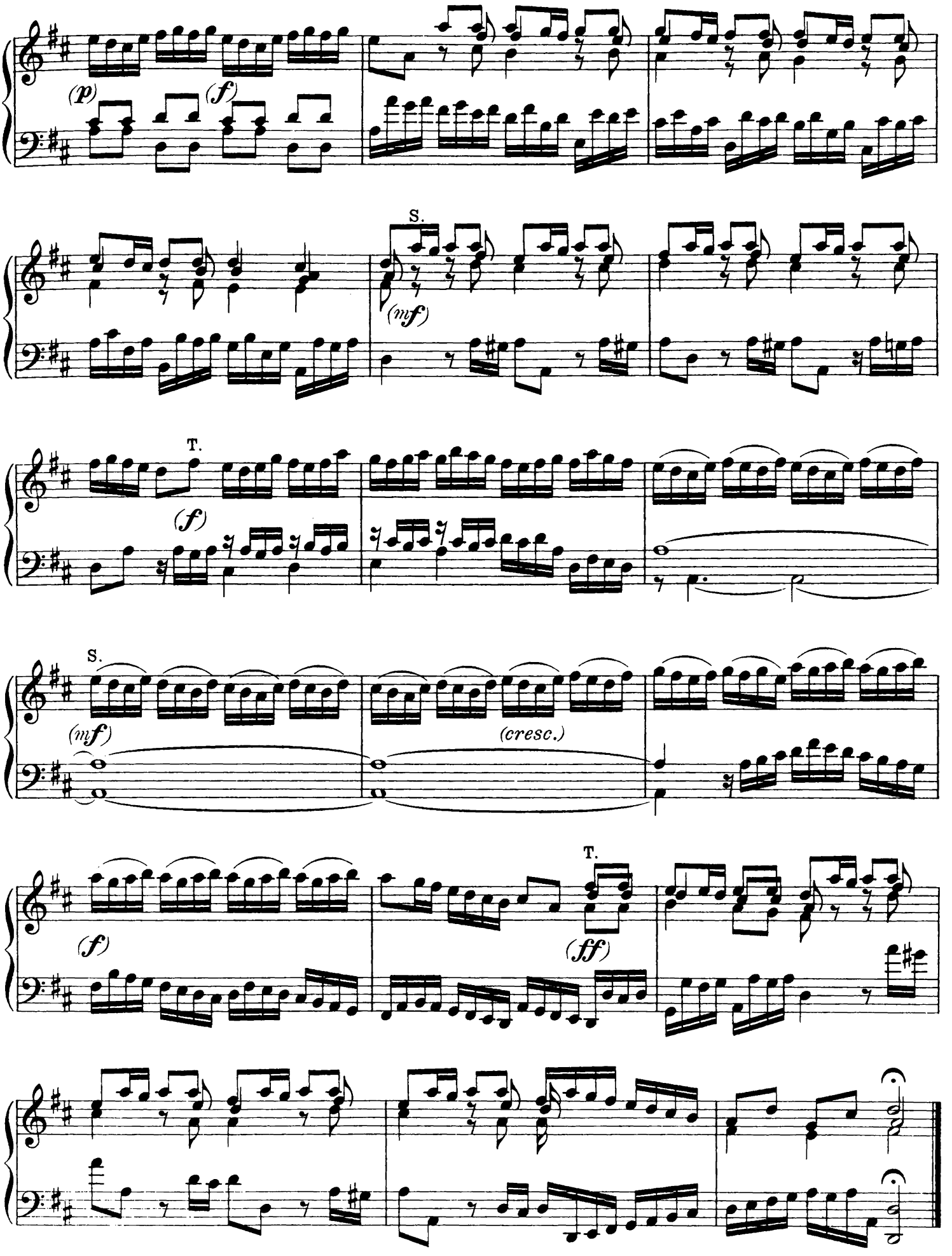
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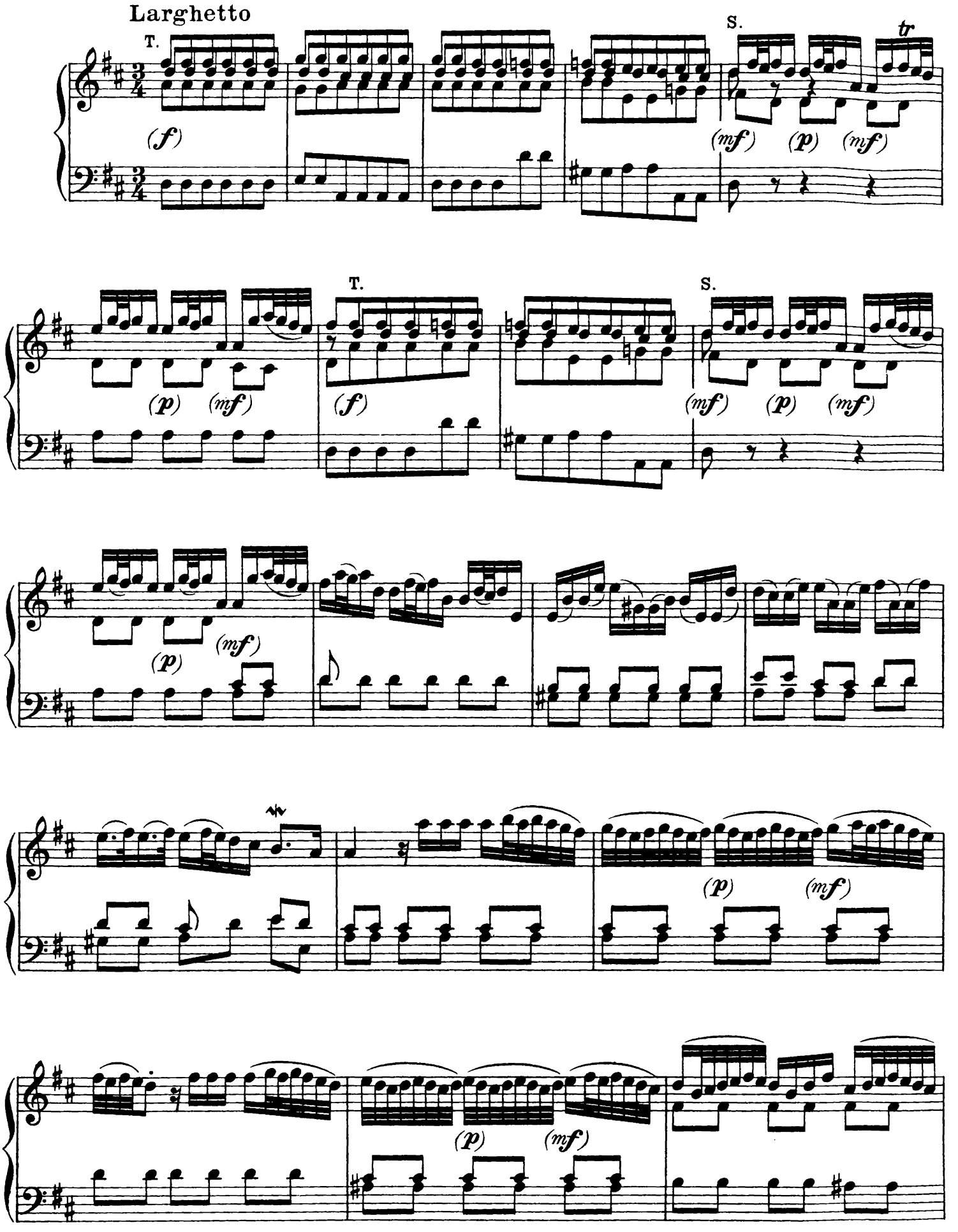
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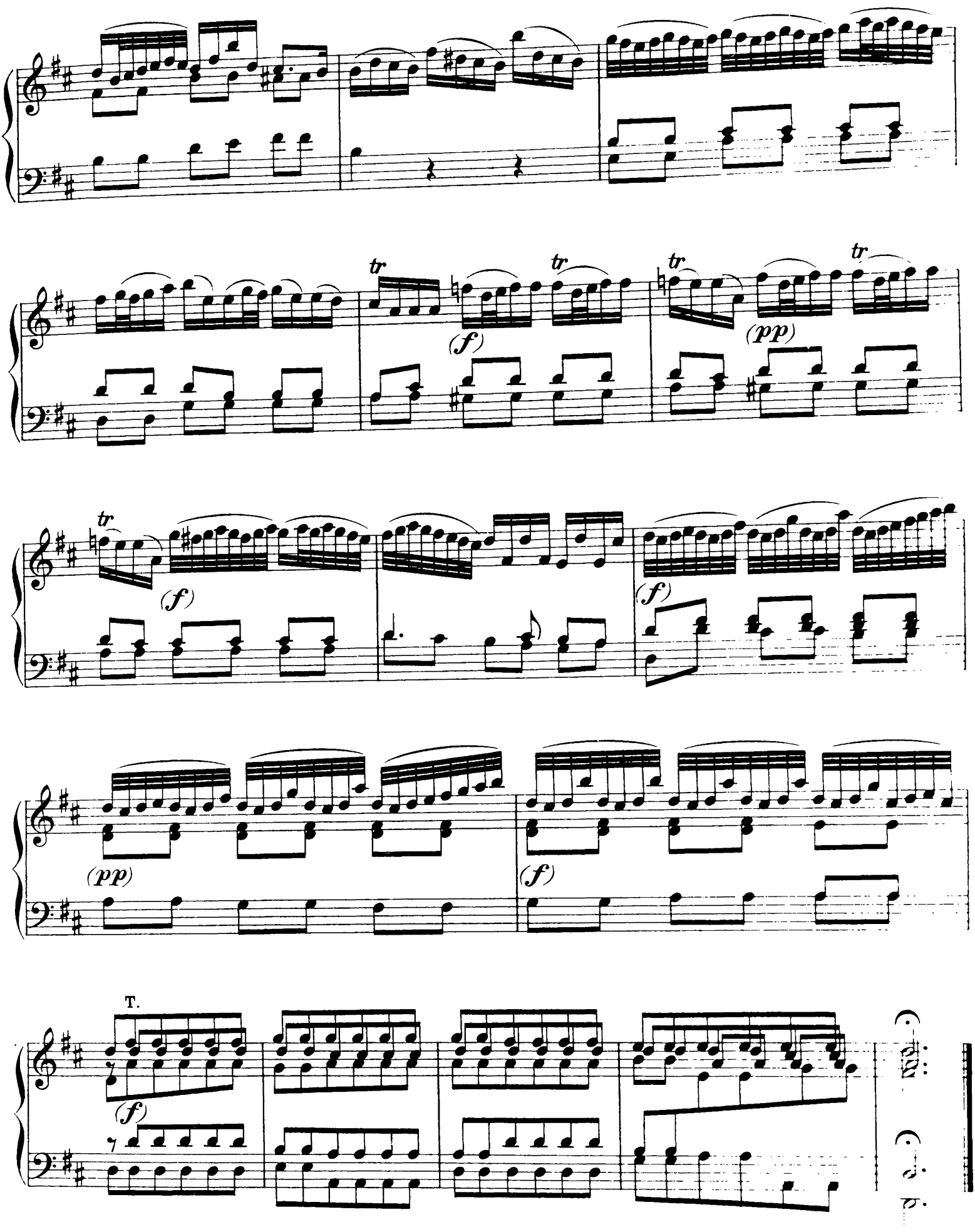
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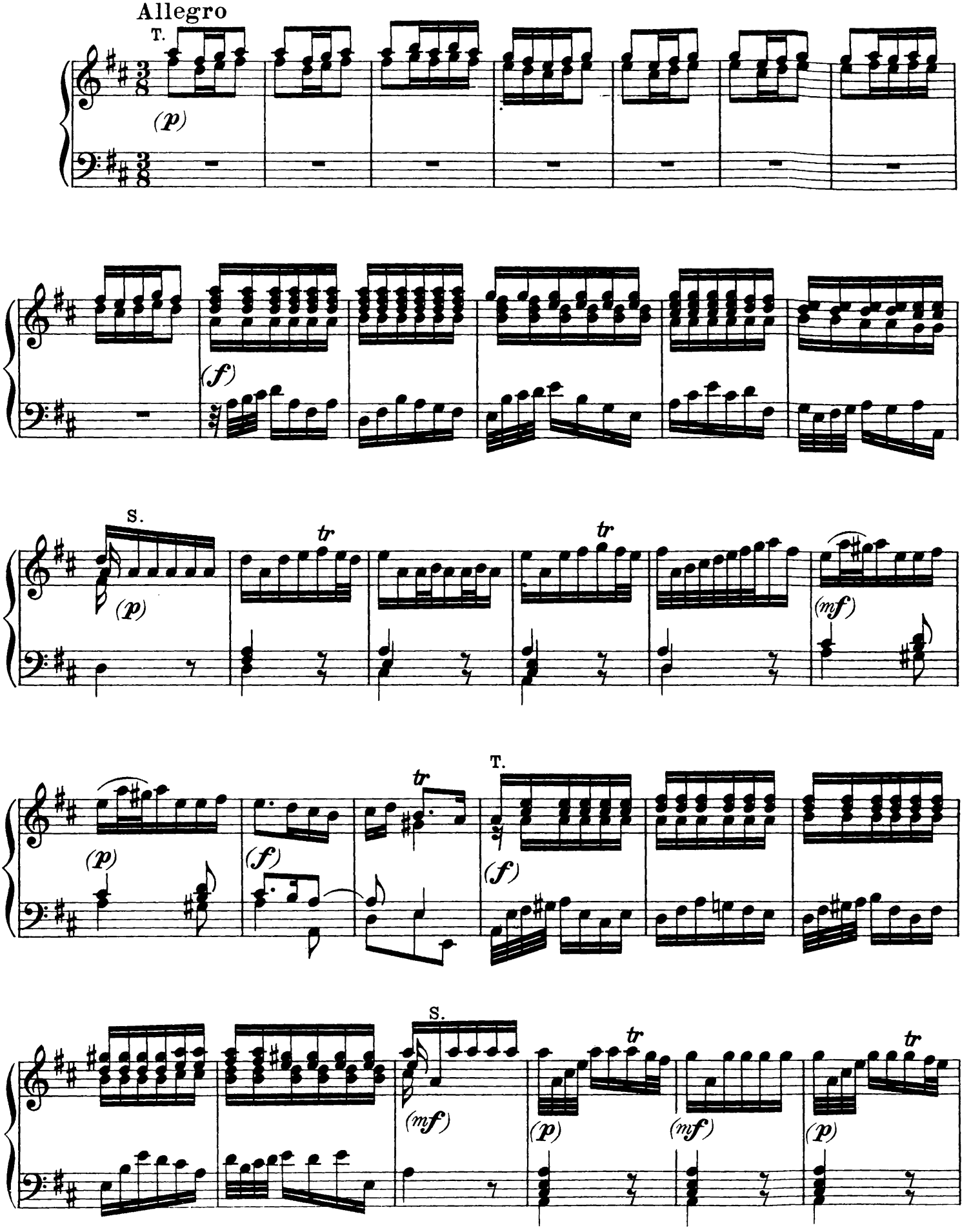
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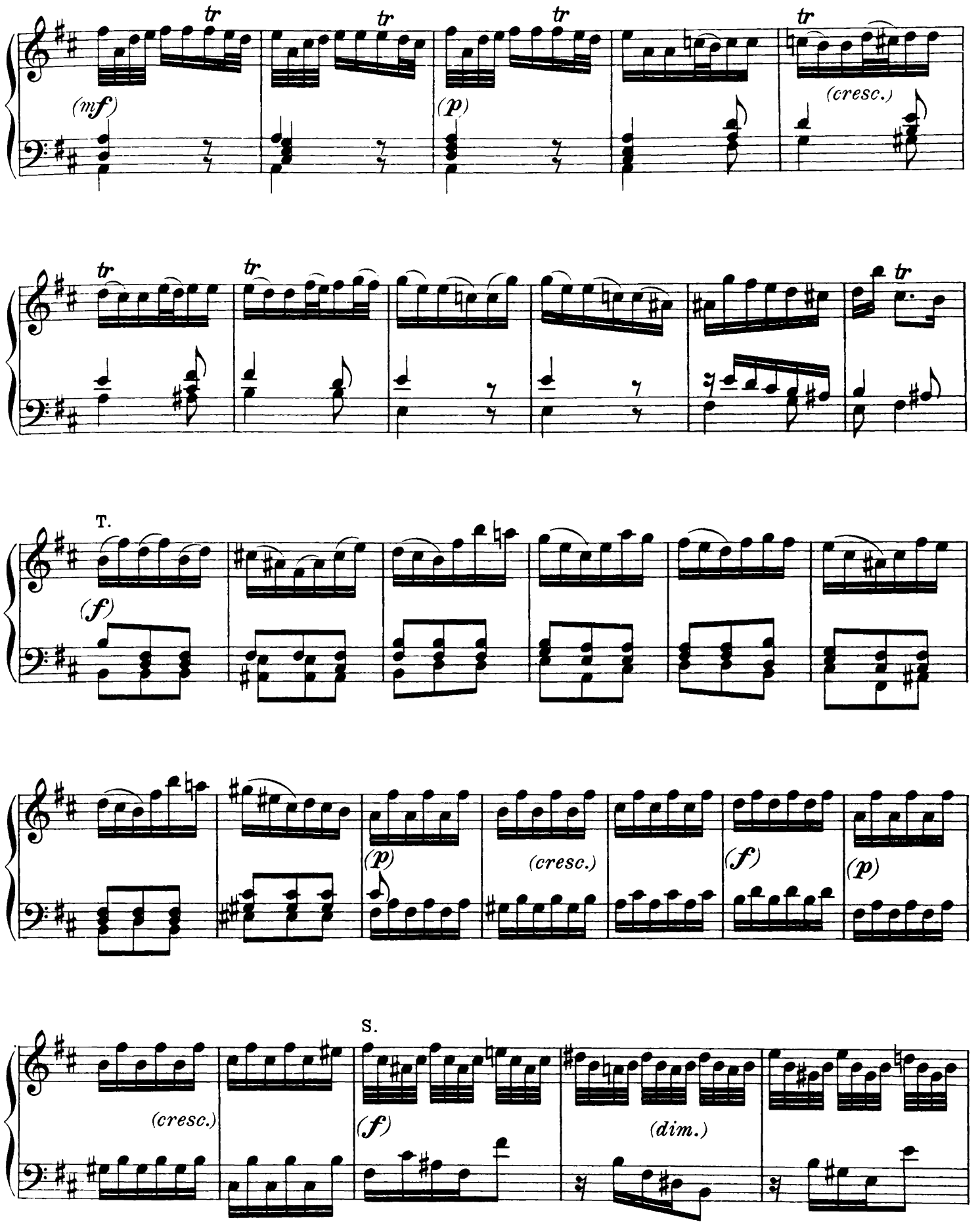
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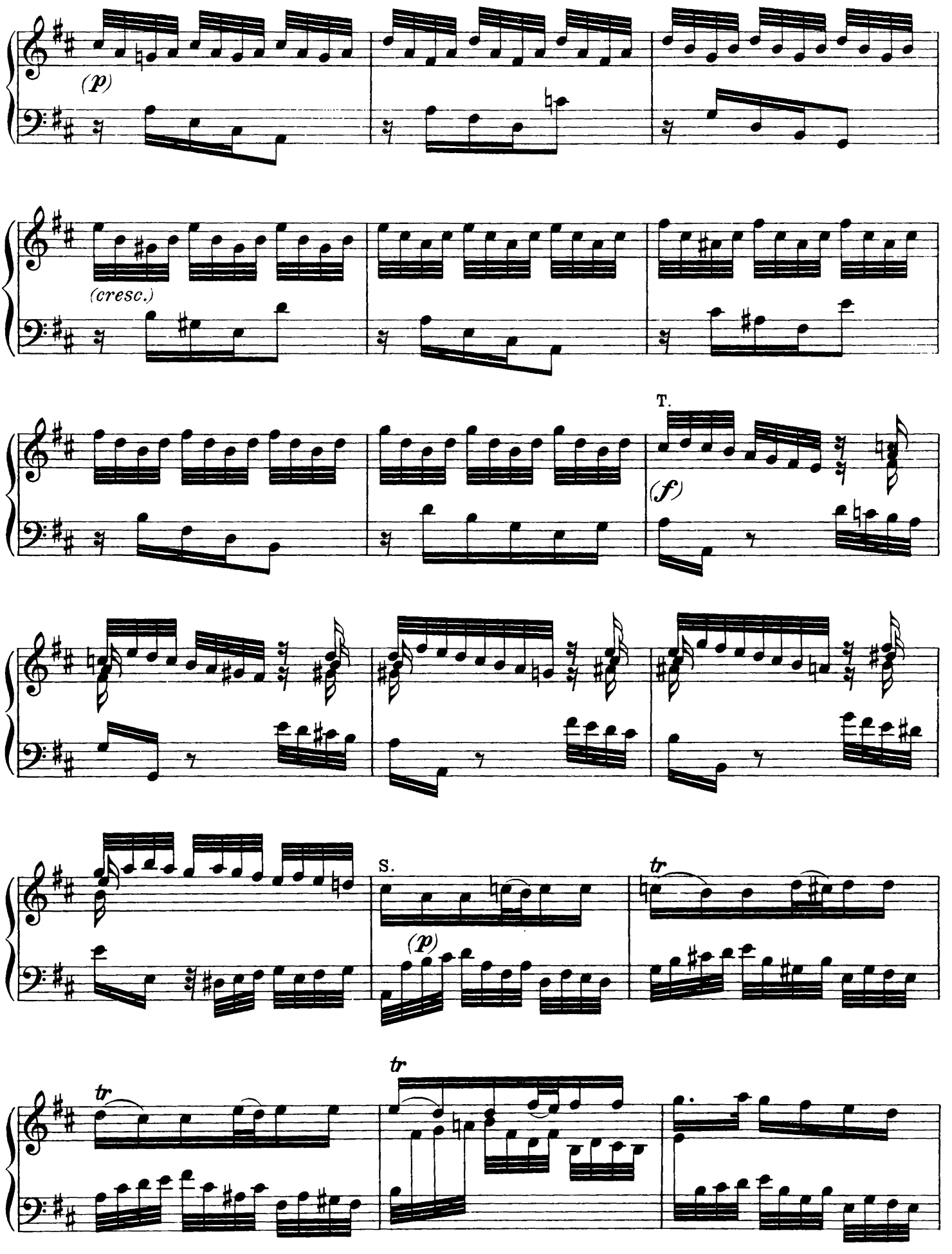
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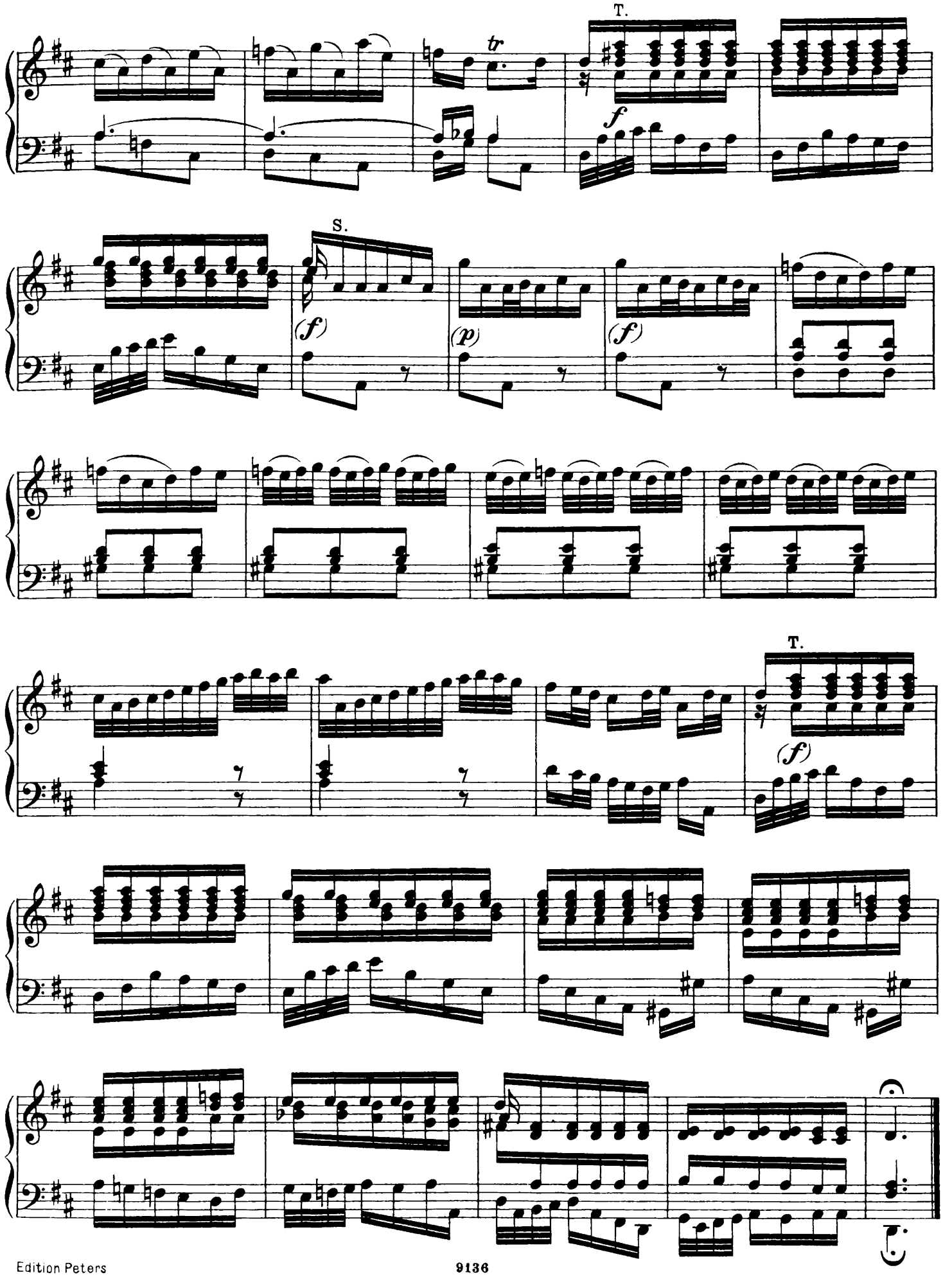
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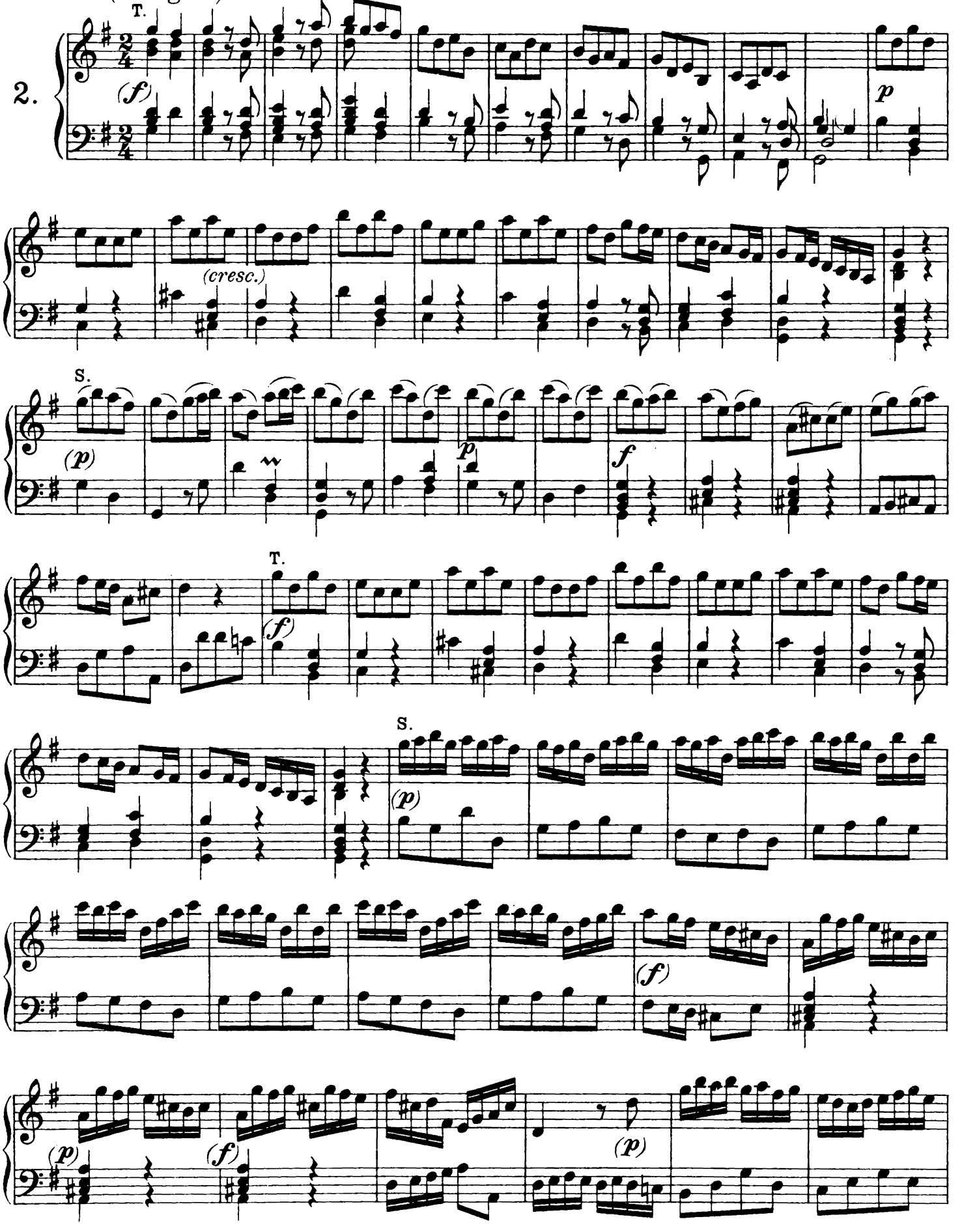
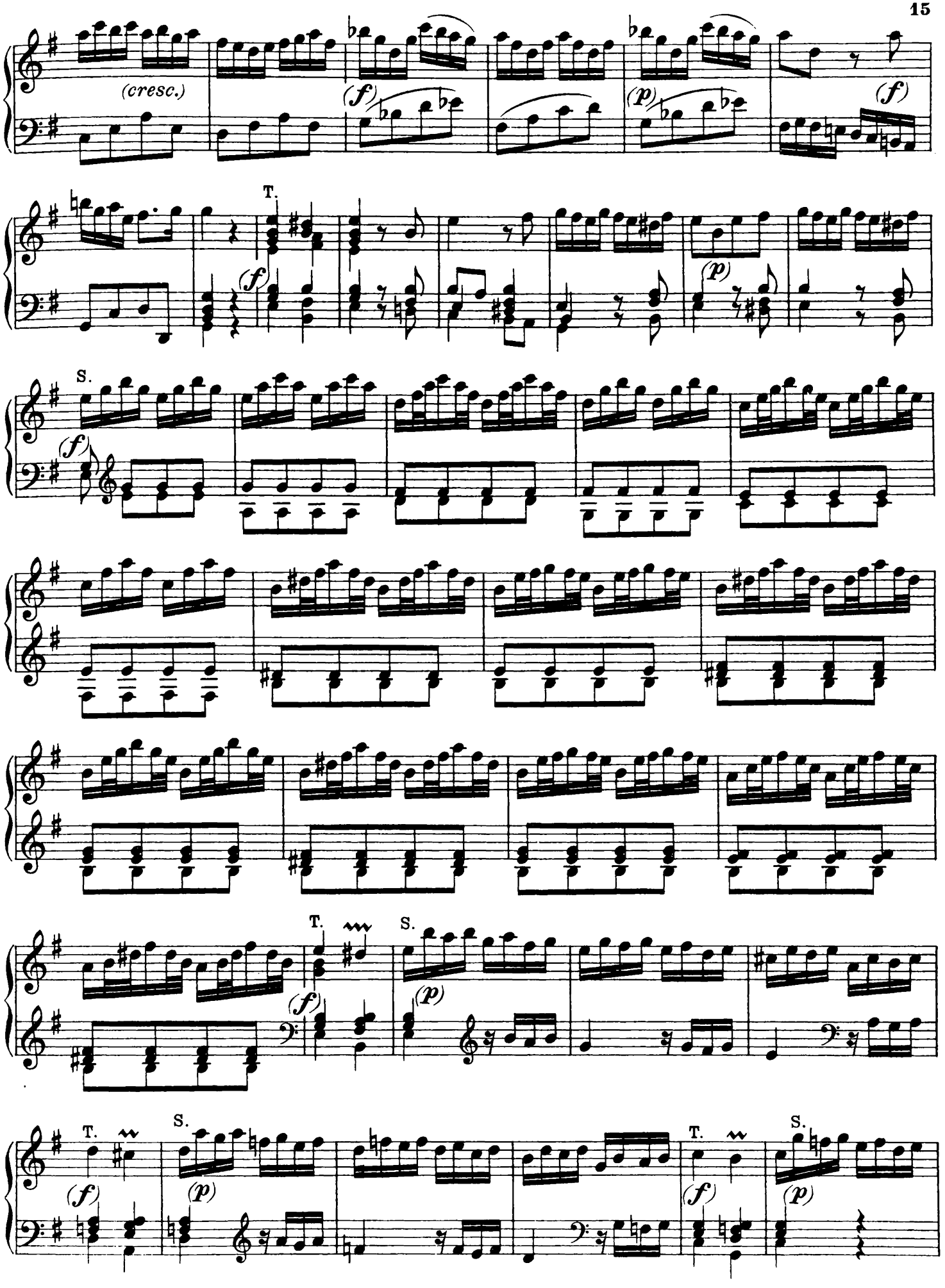
Concerto

(Allegro)

Antonio Vivaldi

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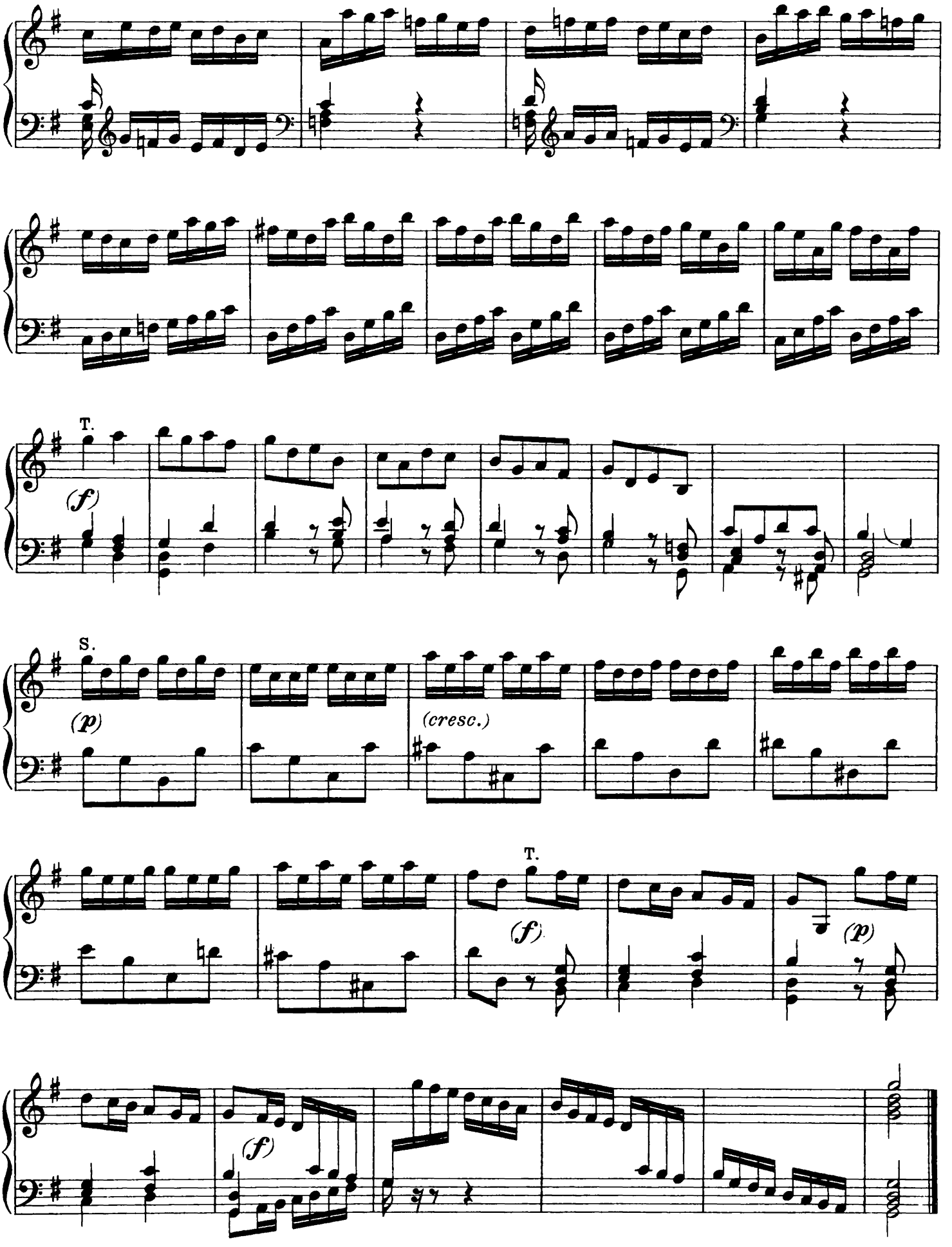
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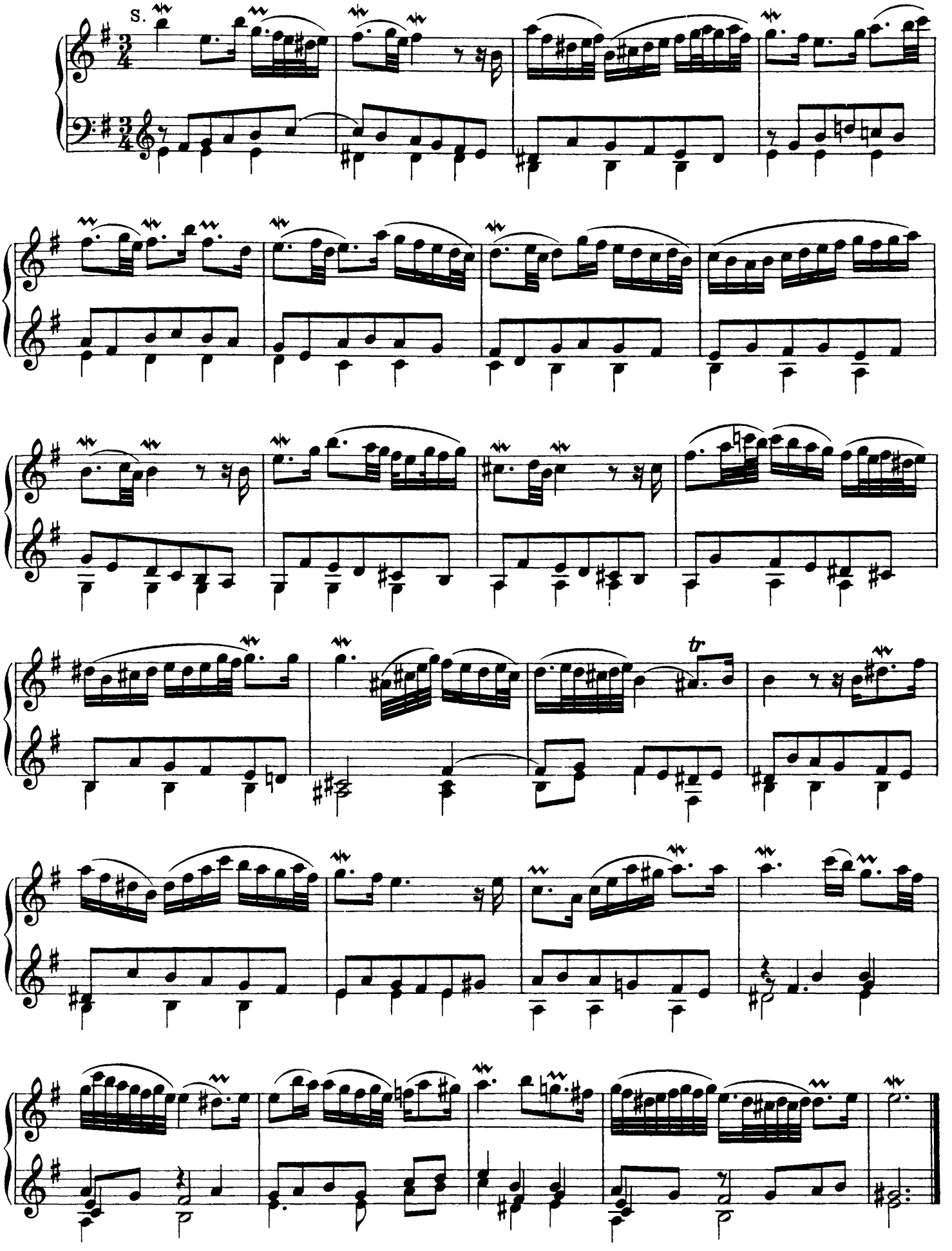

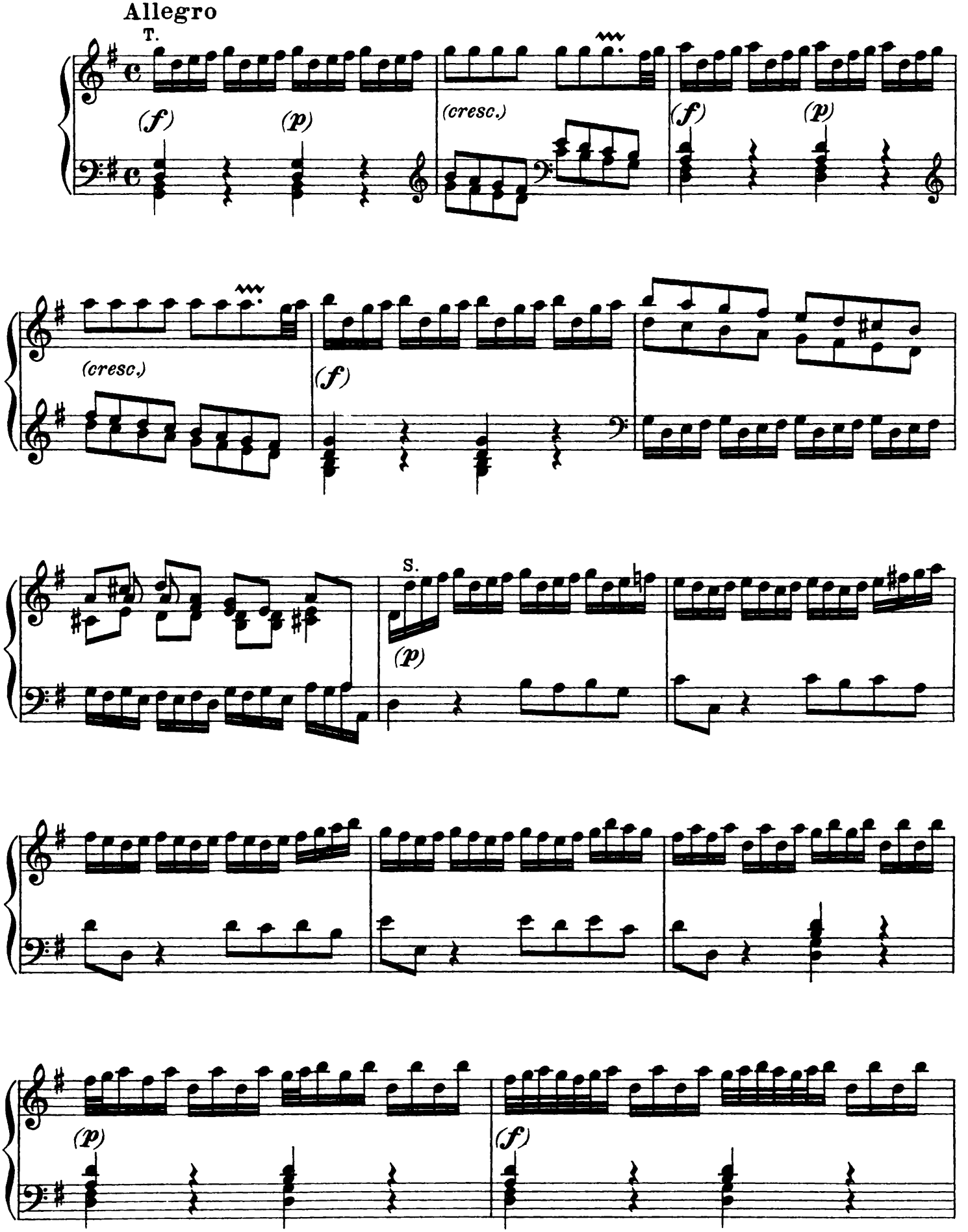
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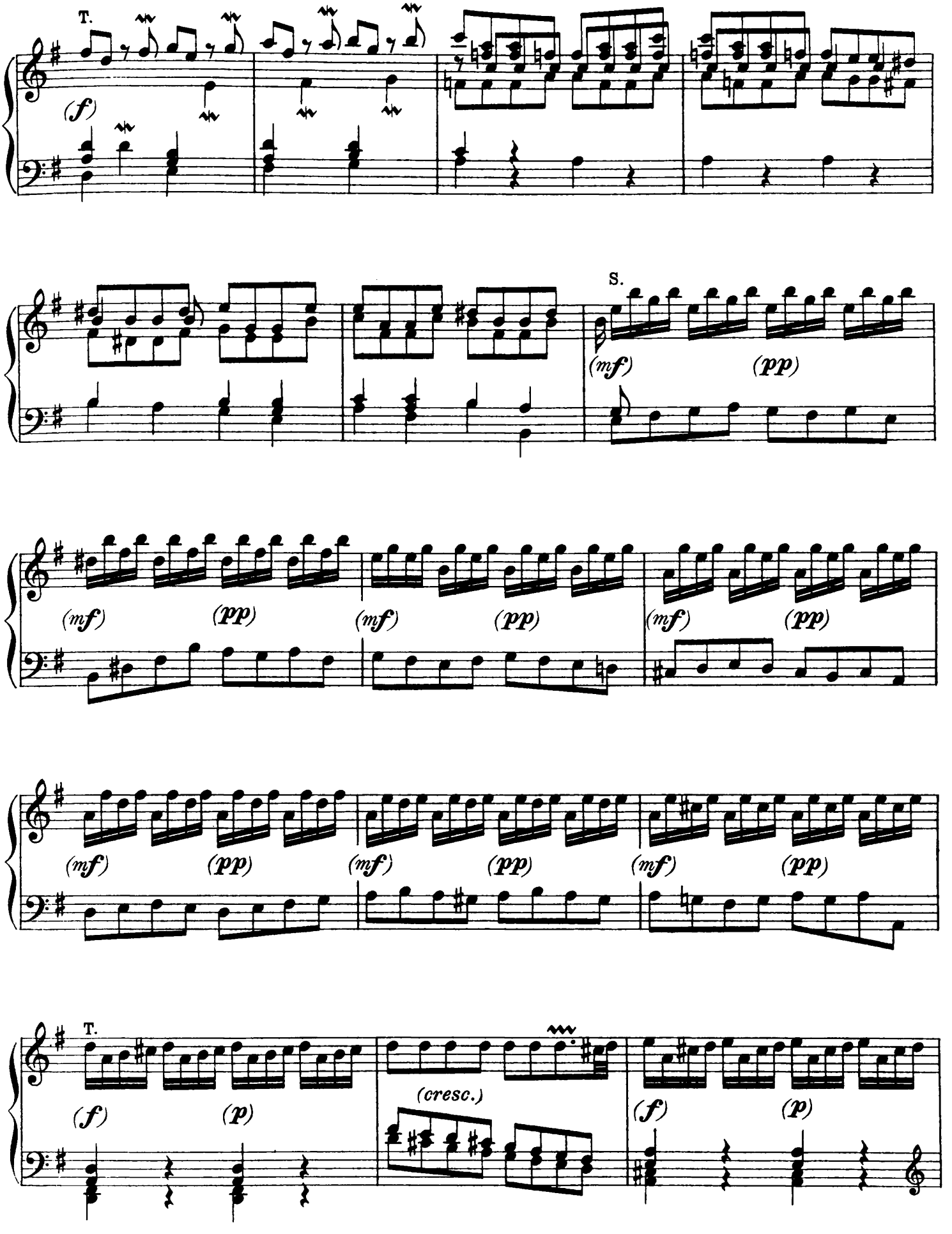
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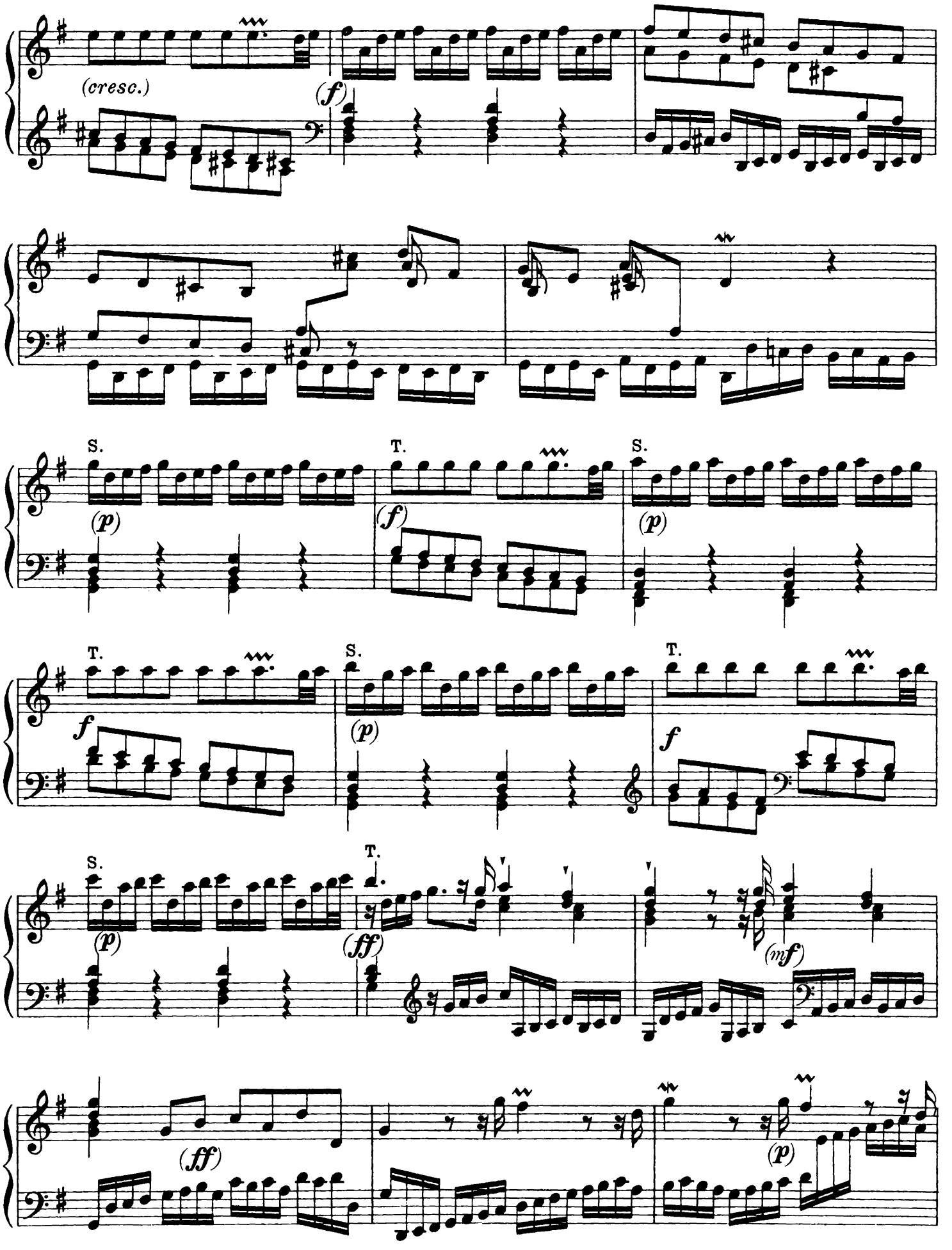
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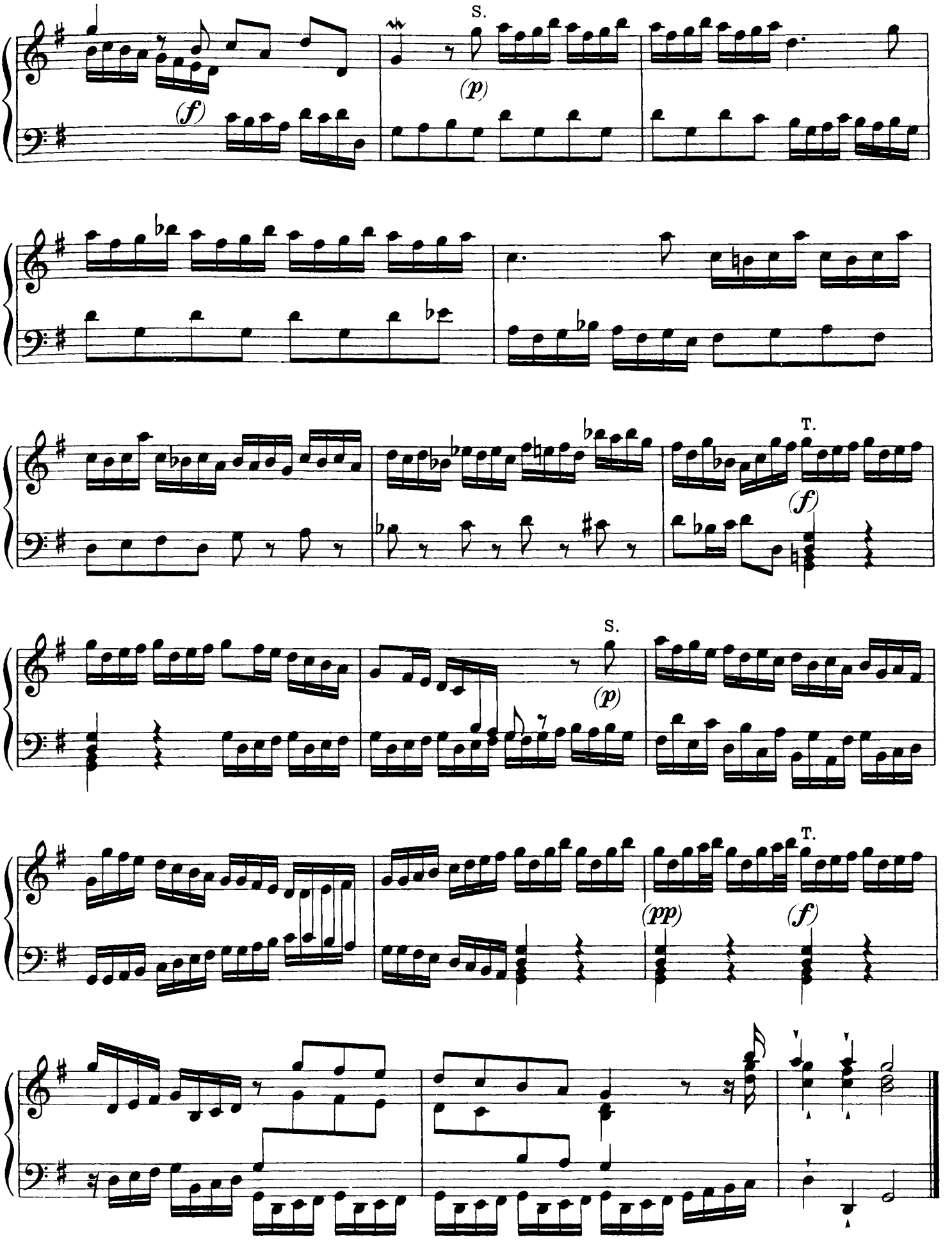
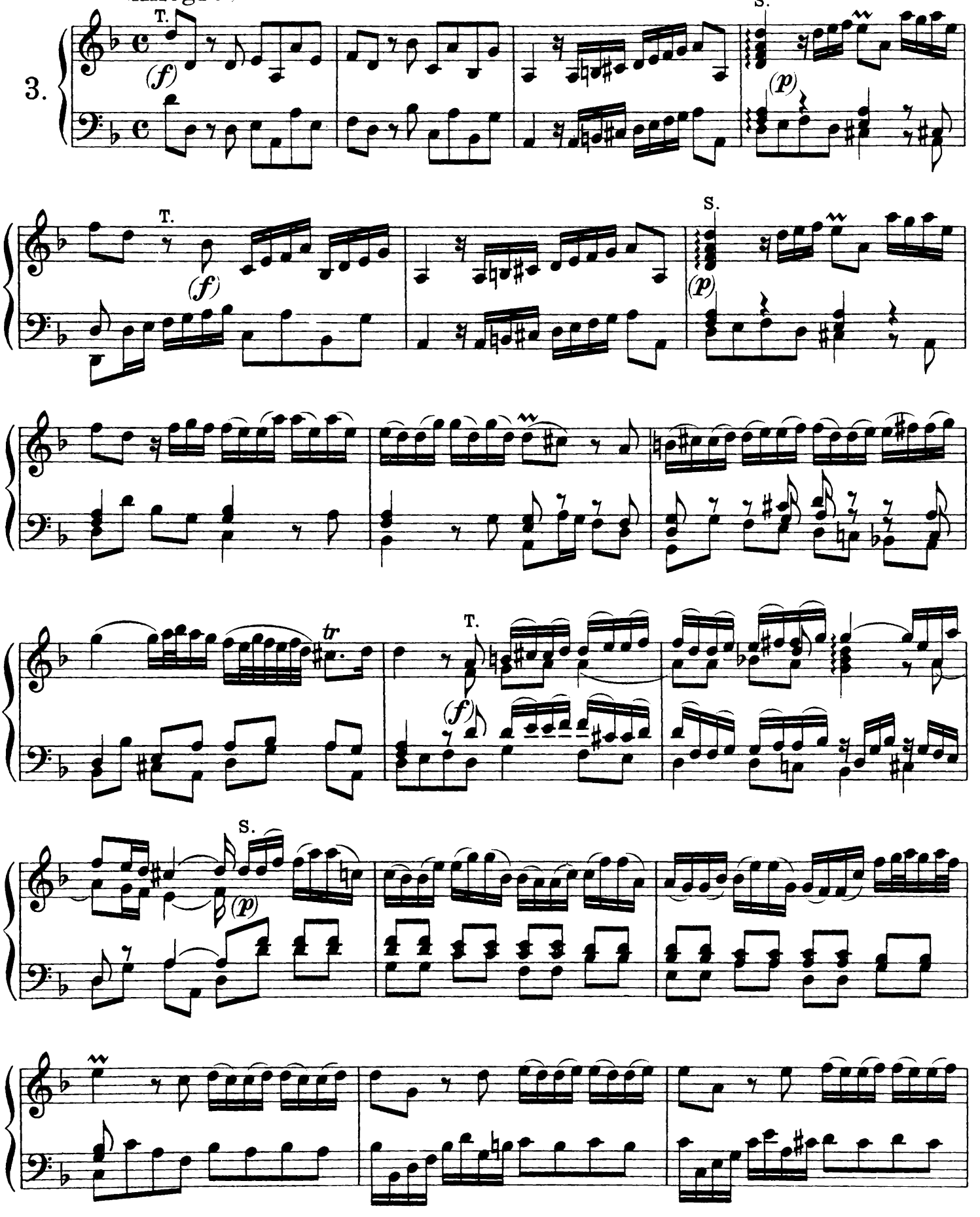

S.
(f)
(p)
T.
(f)
S.
(p)
T.
(pp)
(f)

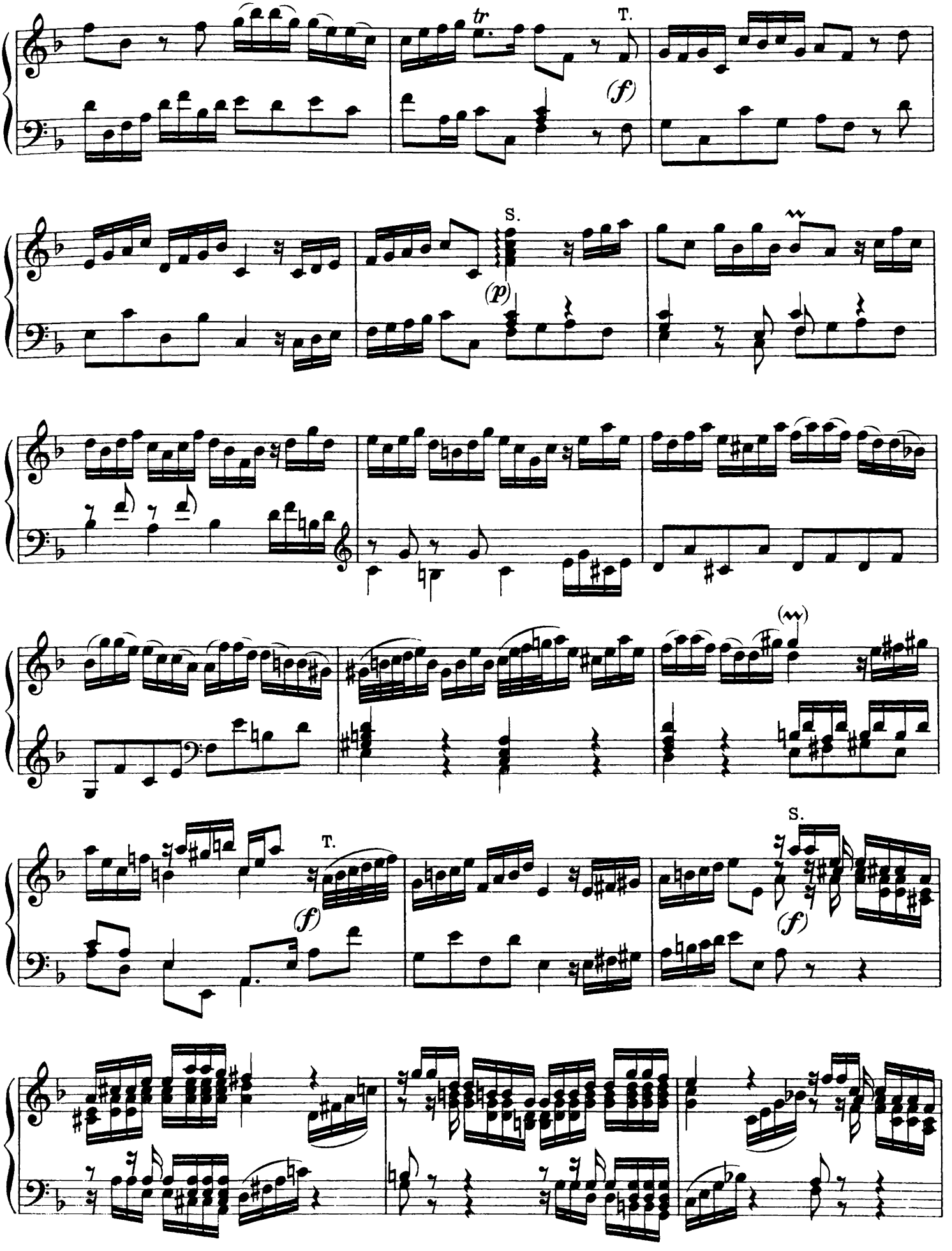
Concerto

Benedetto Marcello

(Allegro)

3.

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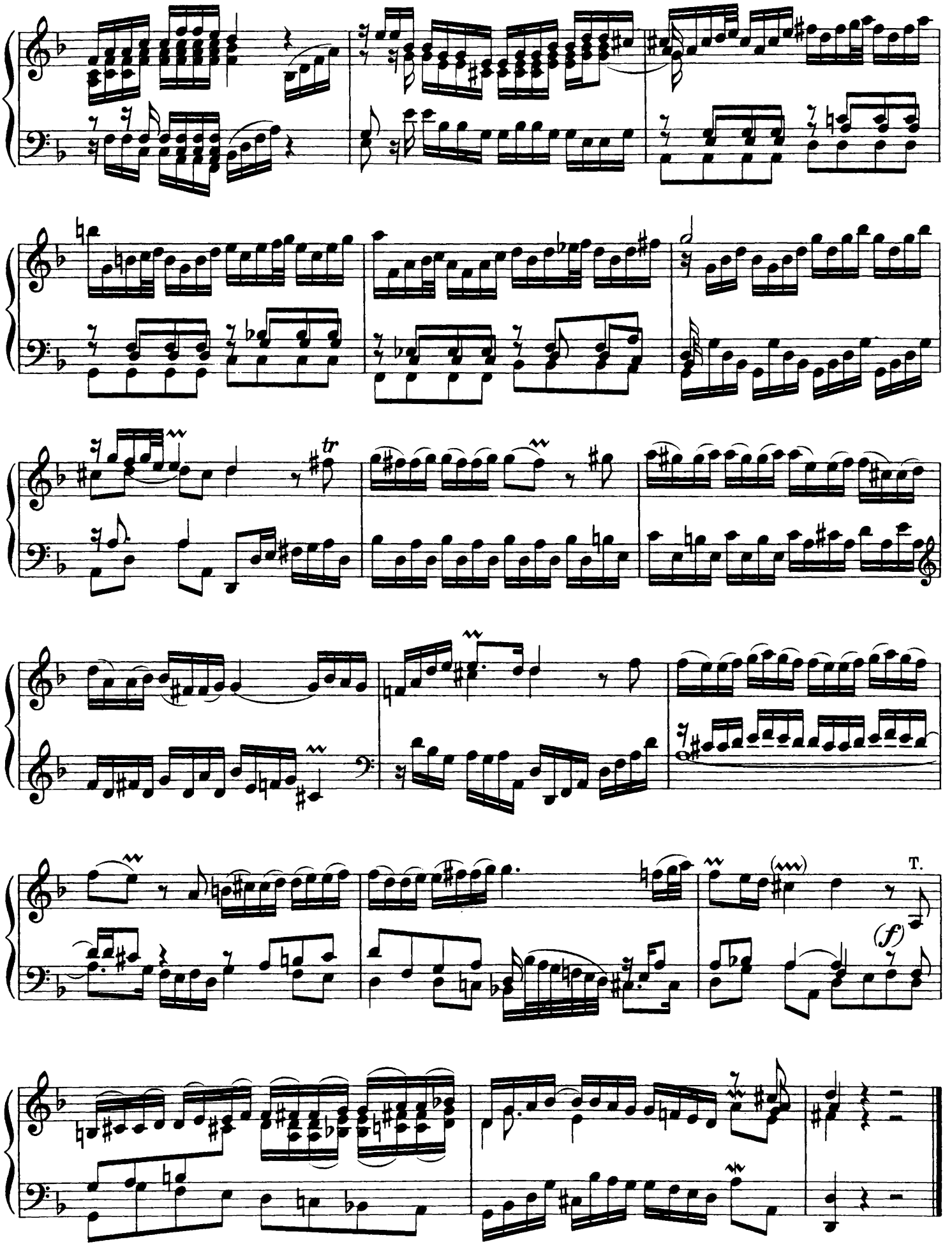
(f)
S.
(p)
(f)
T.
S.
(f)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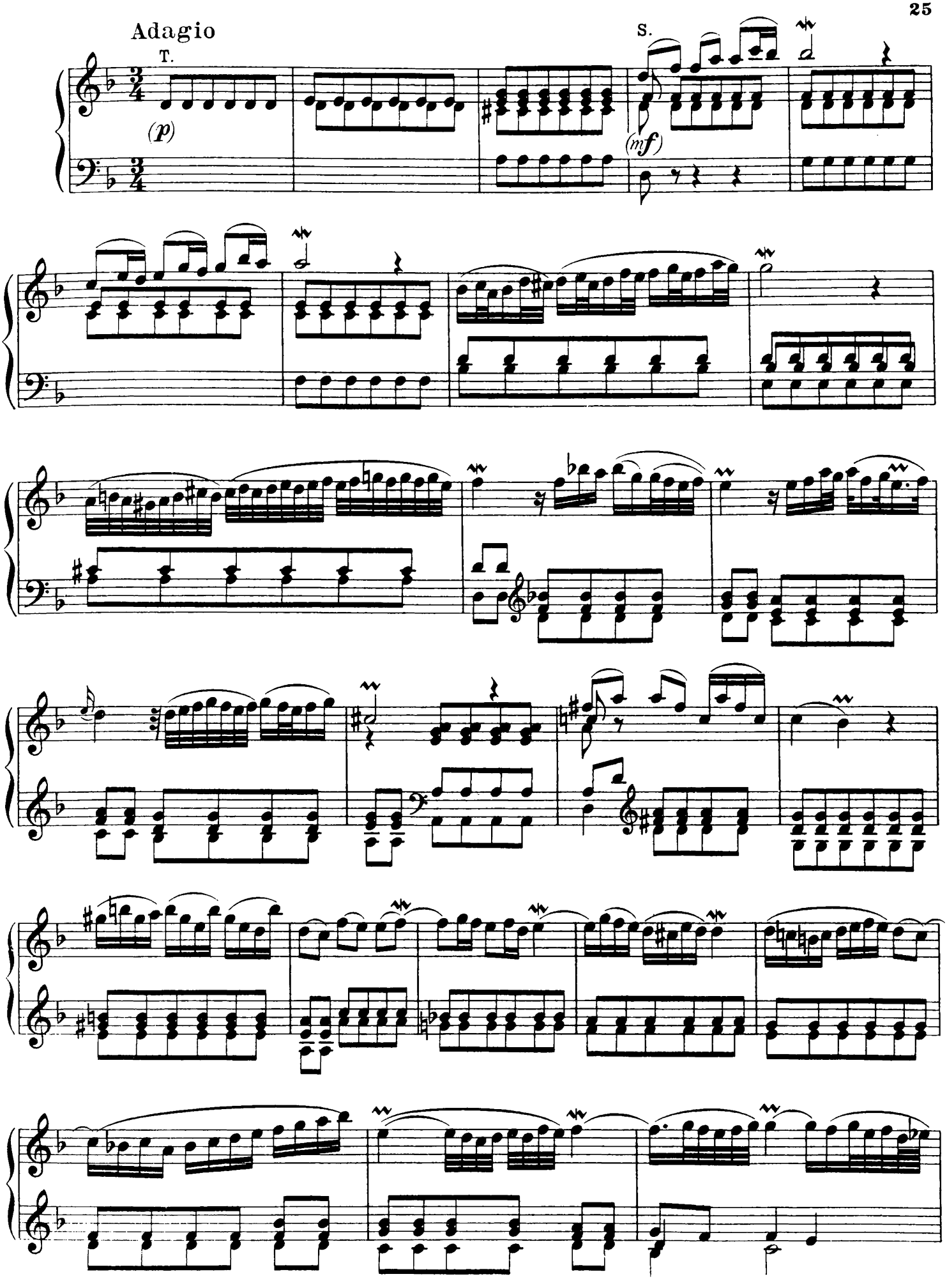
Adagio
T.
S.
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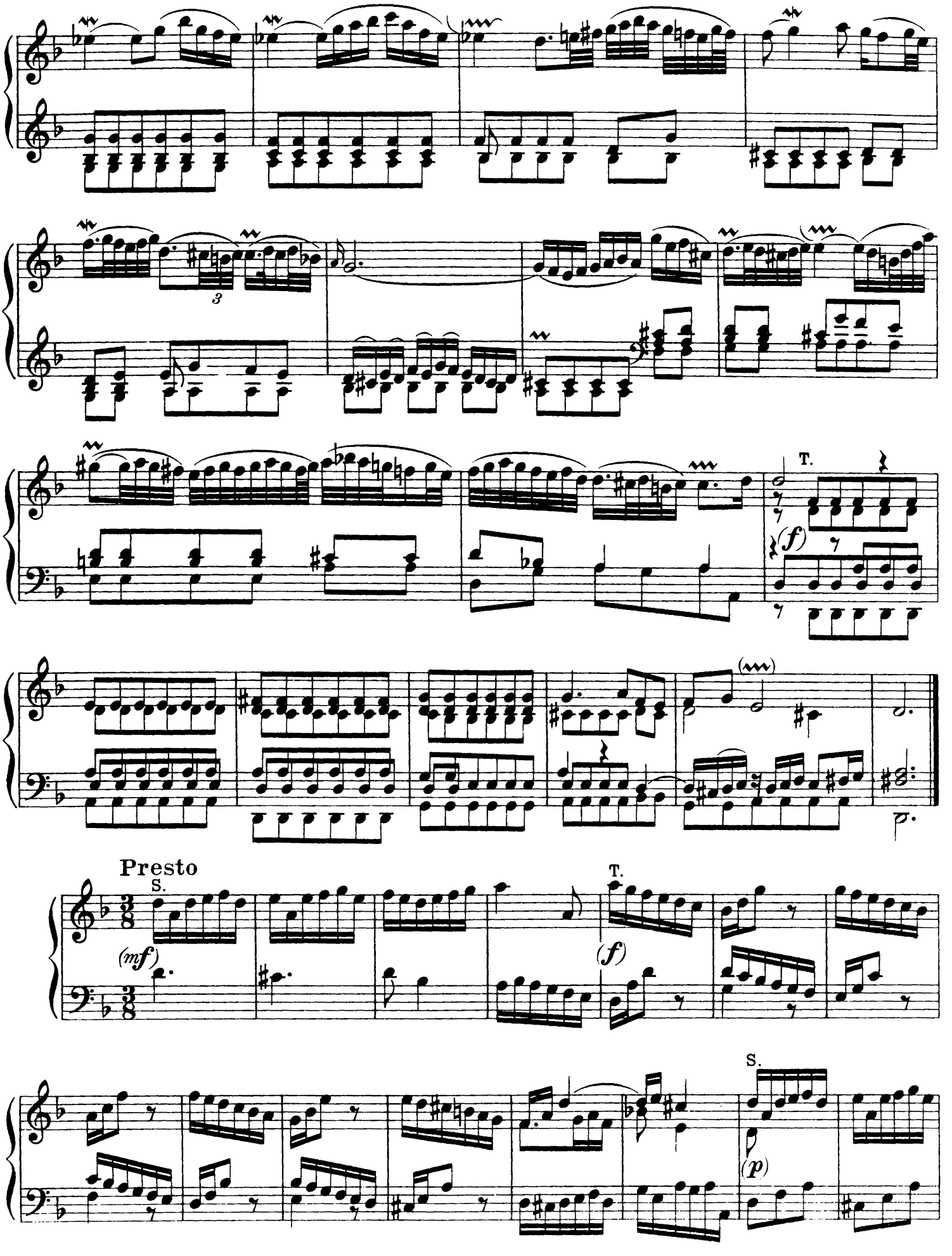
(mf)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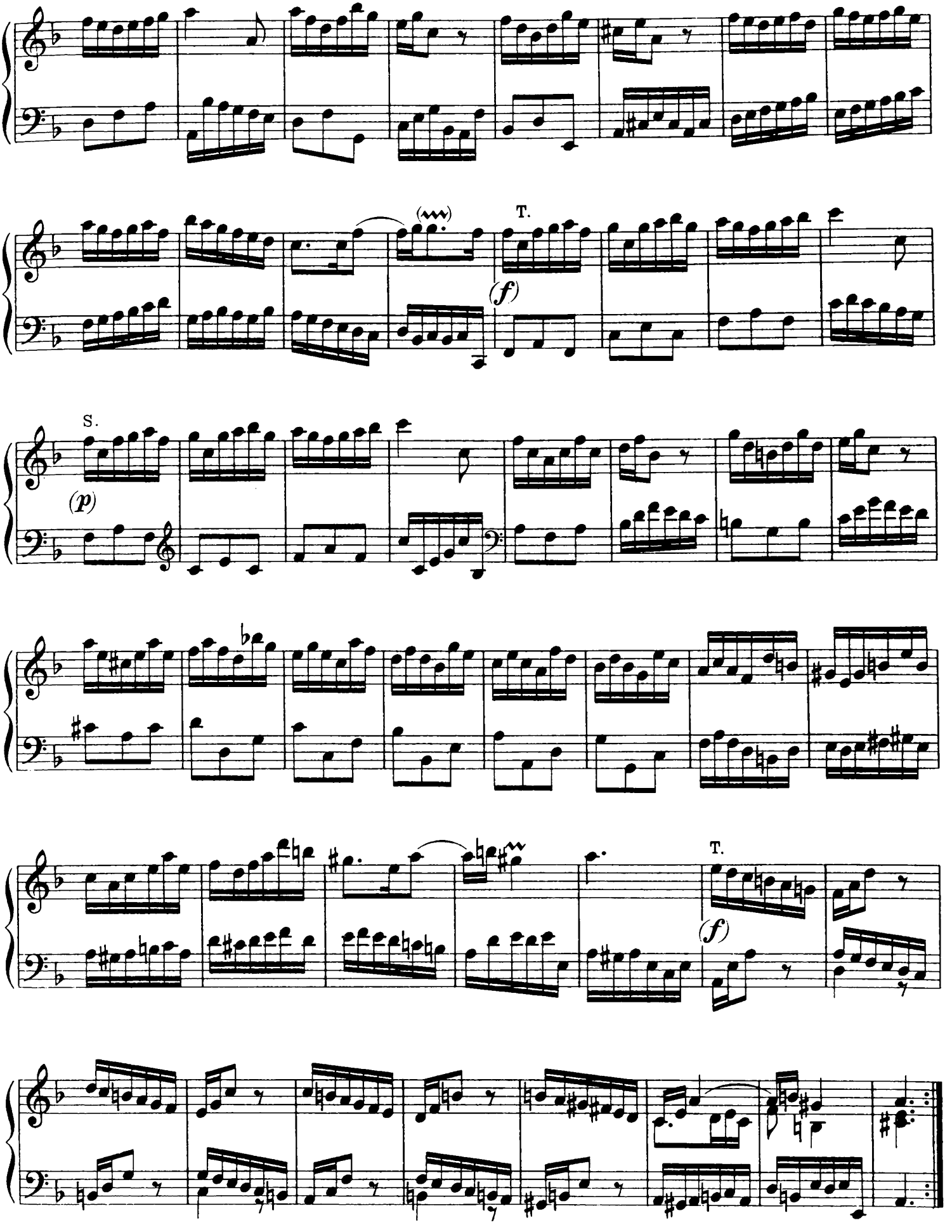
Presto
S.
(mf)
T.
(f)
S.
(p)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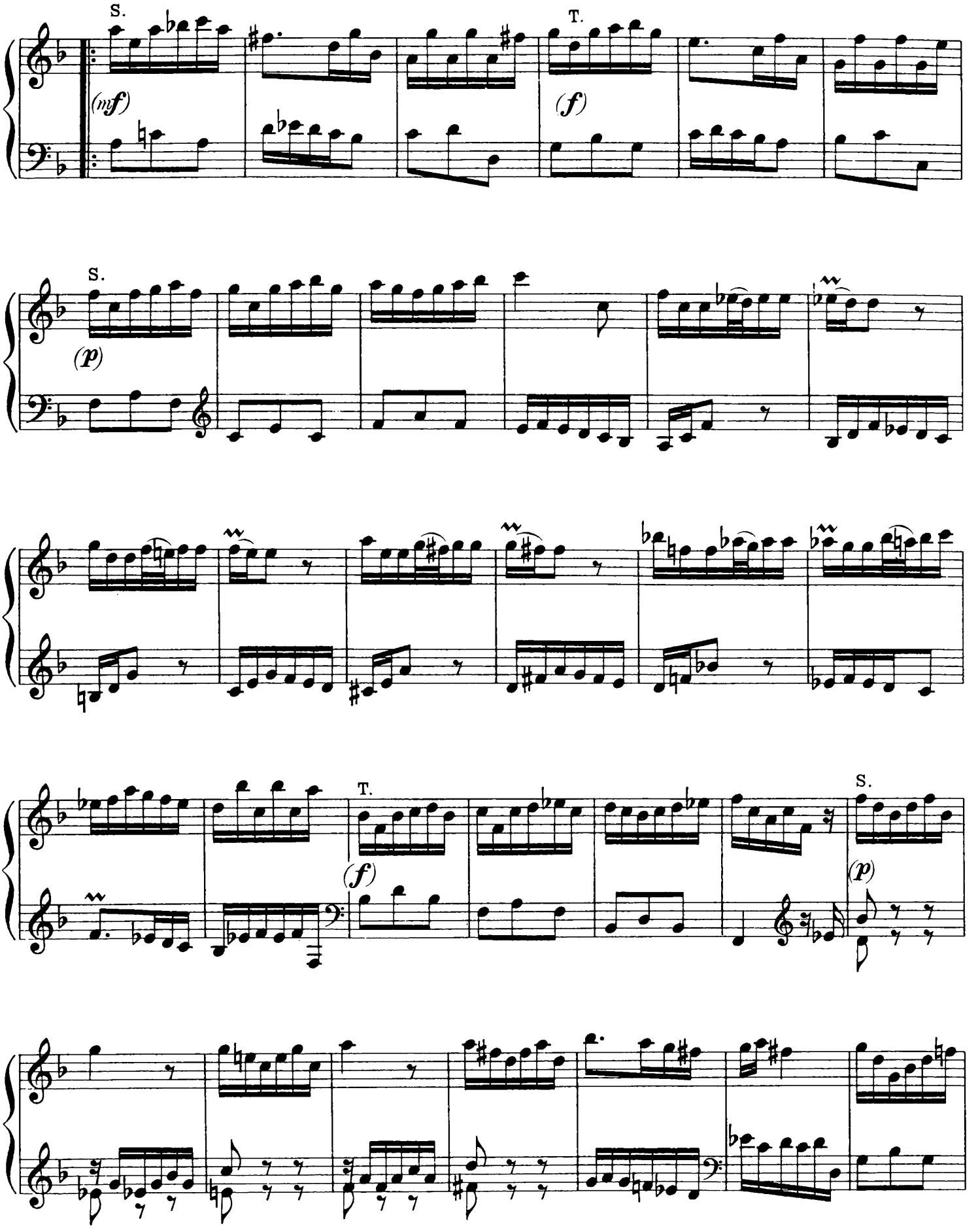
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S.
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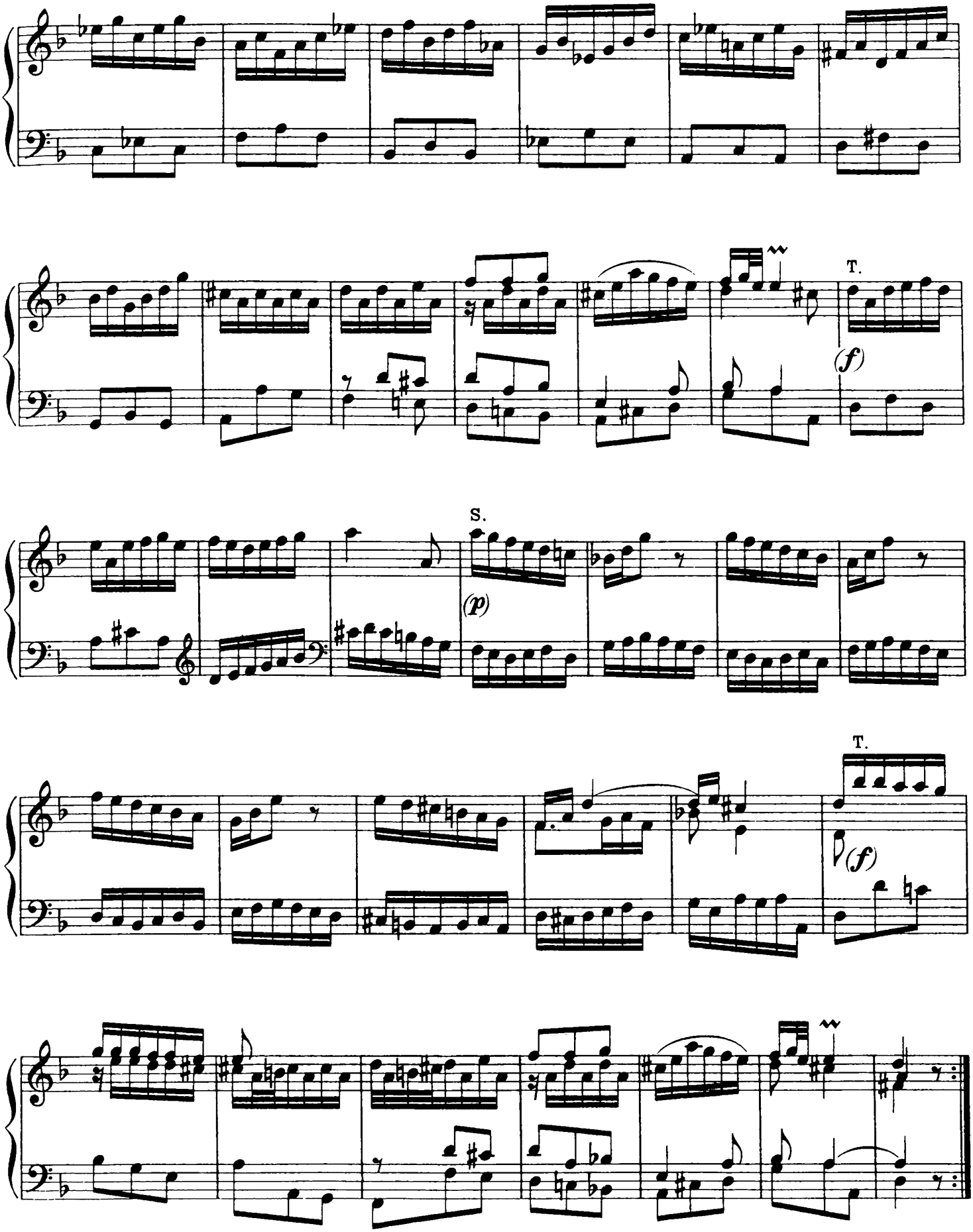
(f)
S.
(p)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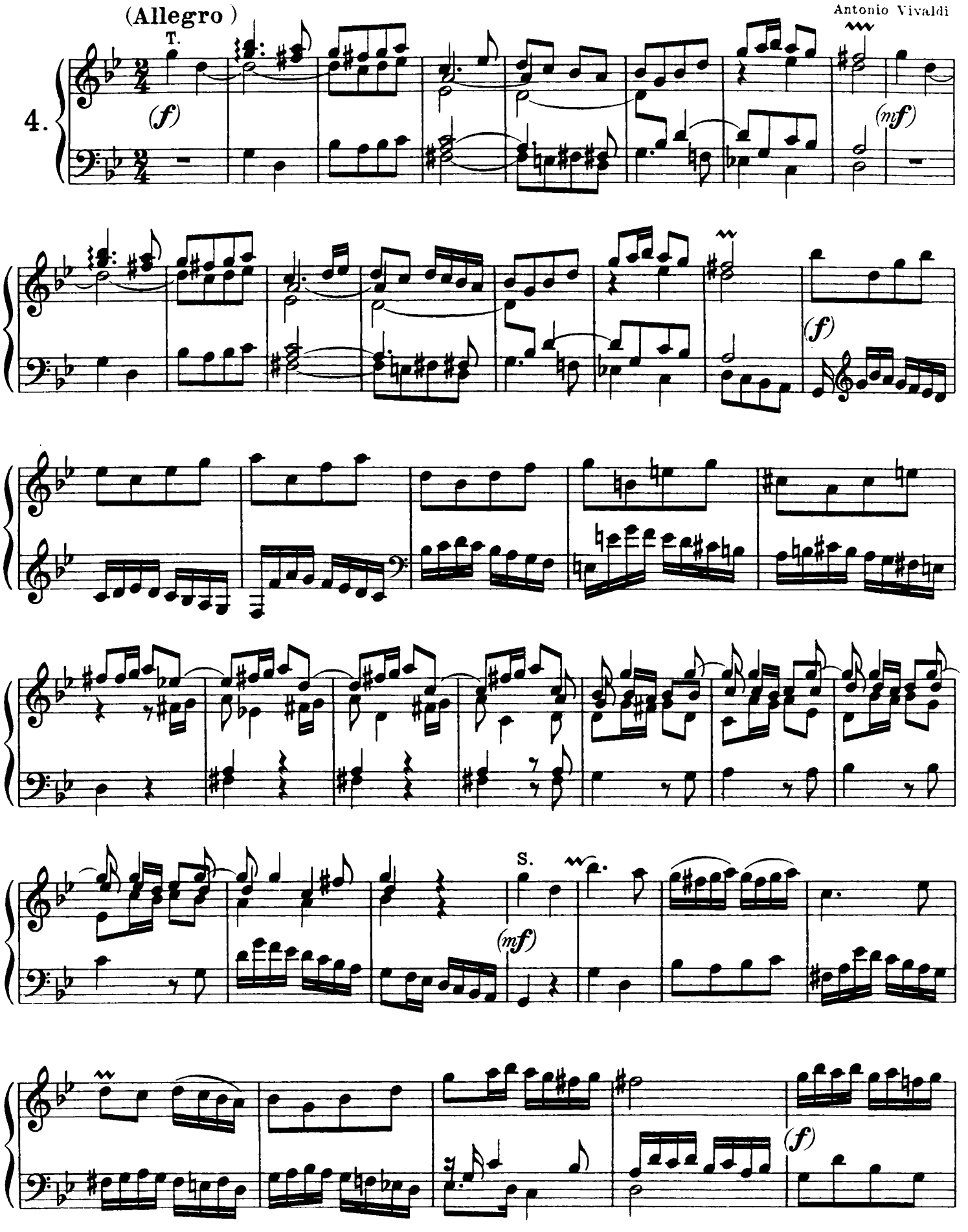
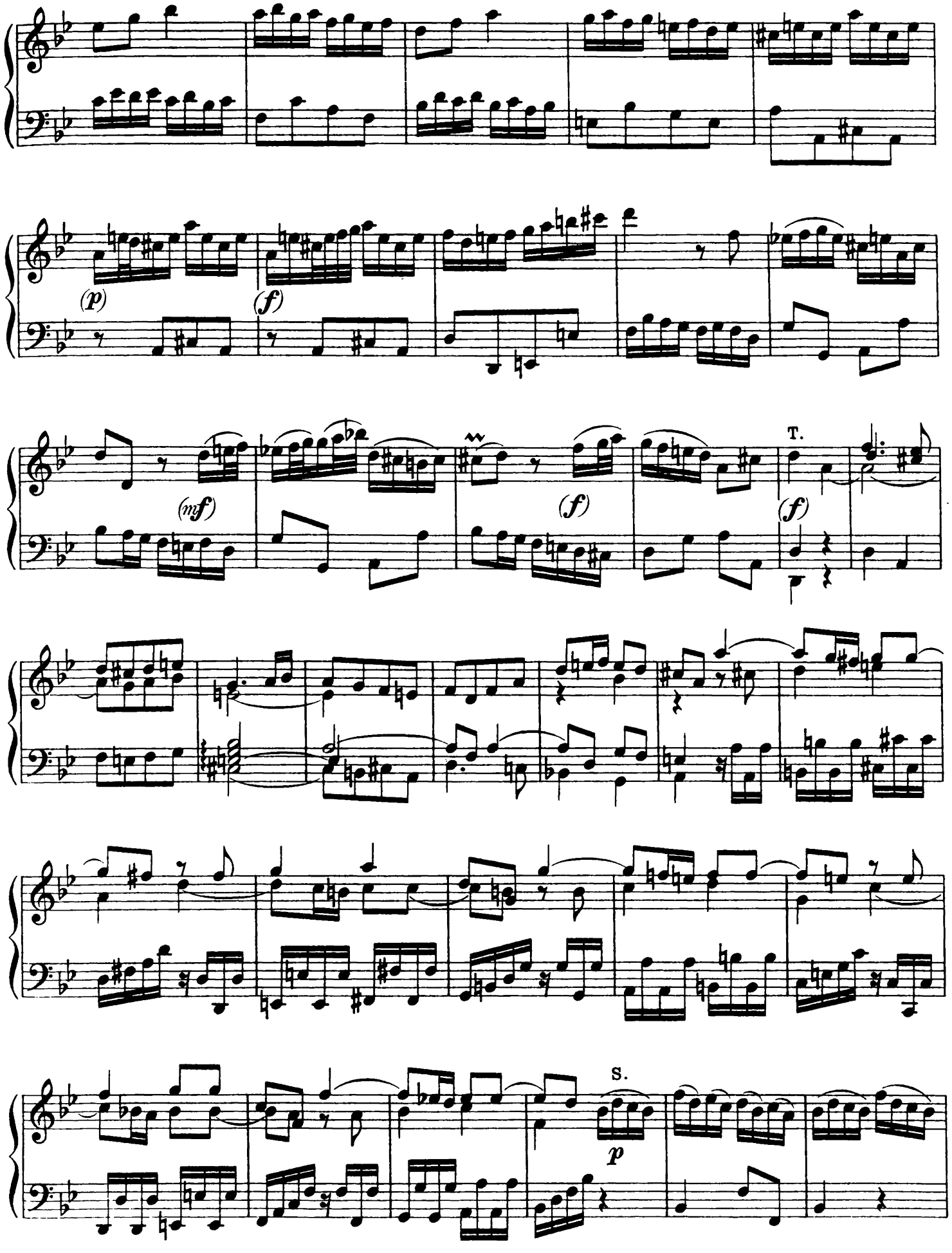
S.
(p)
T.
(f)

Concerto

(Allegro)

Antonio Vivaldi

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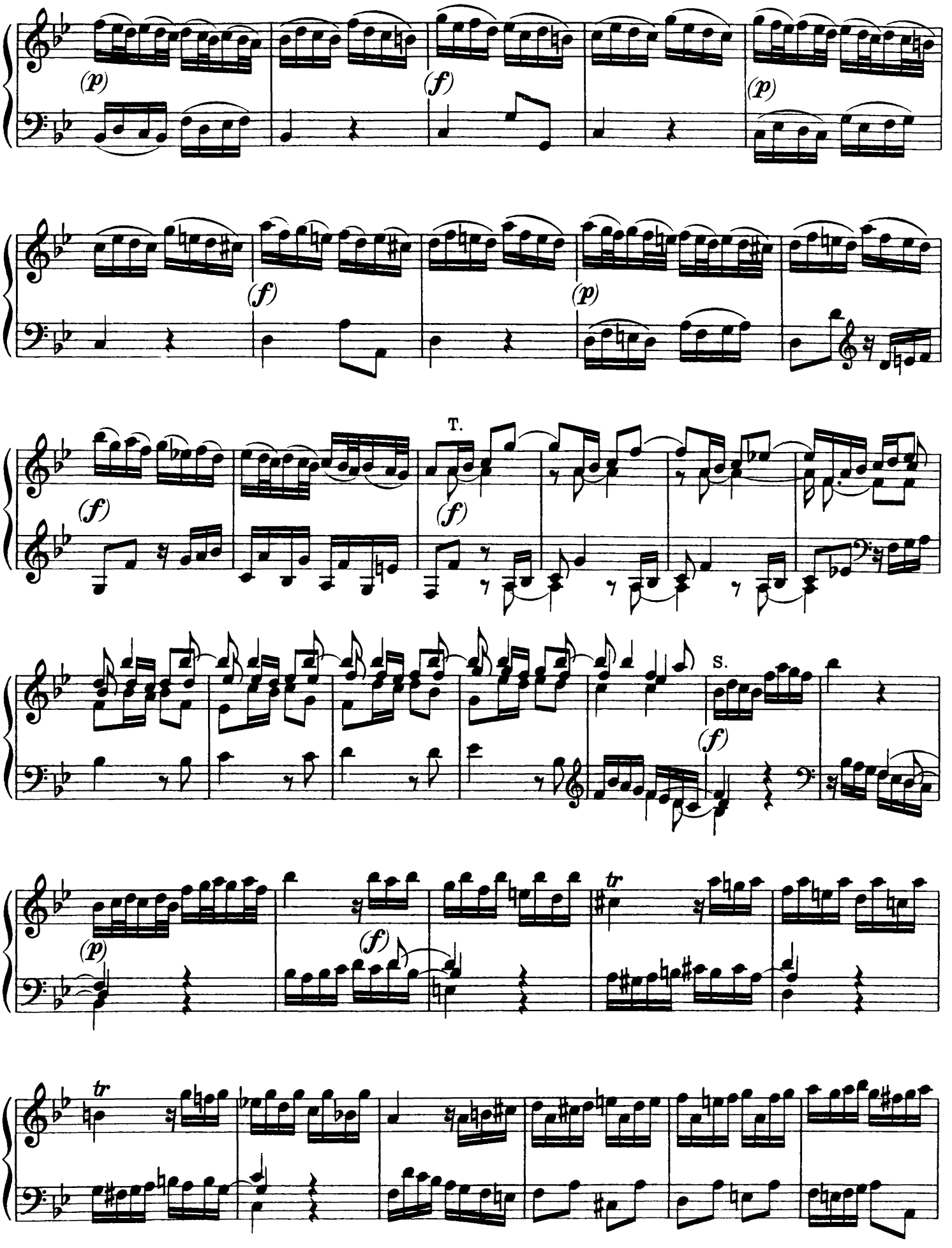
S.
p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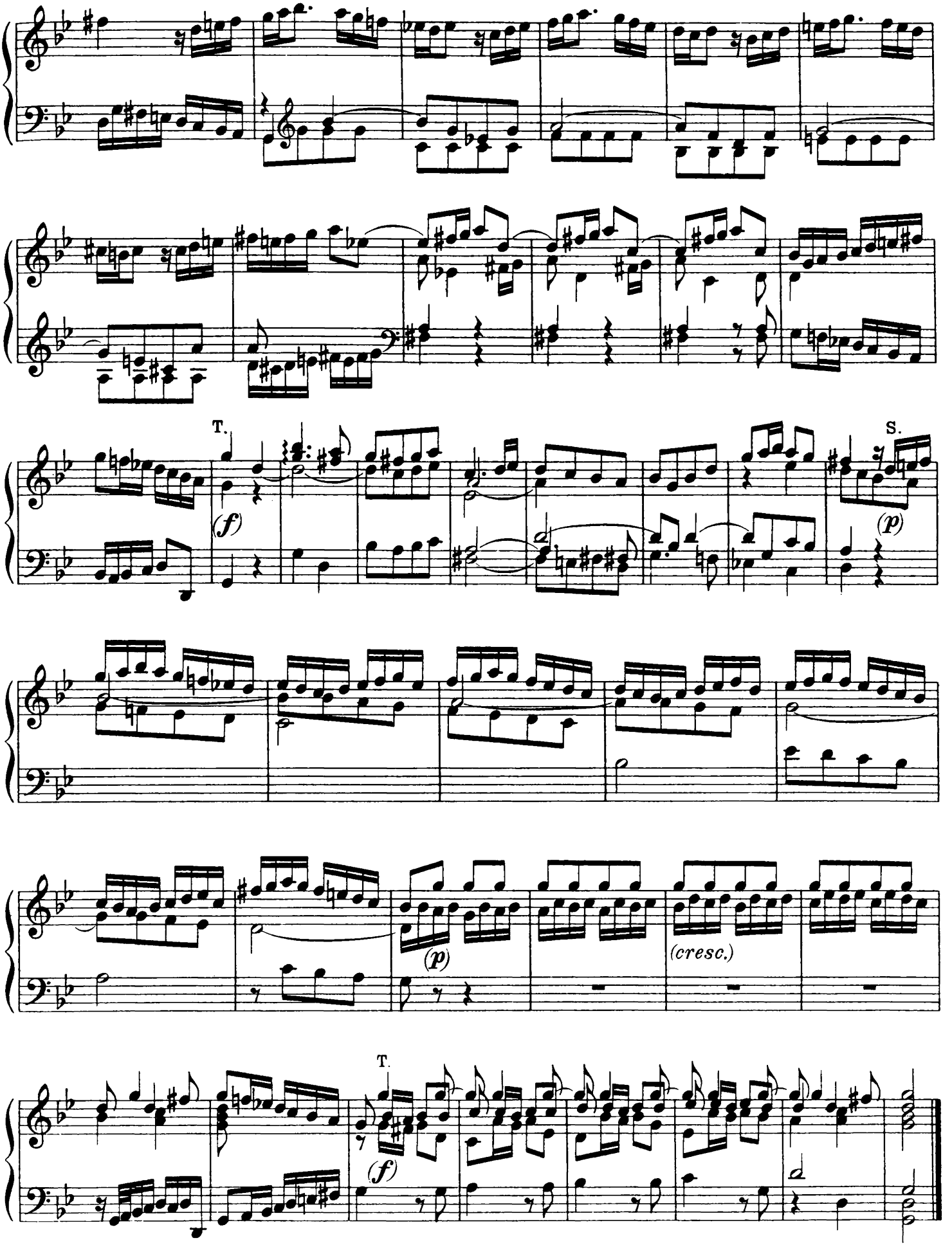
S.
(f)
(p)
(f)
tr
tr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S.
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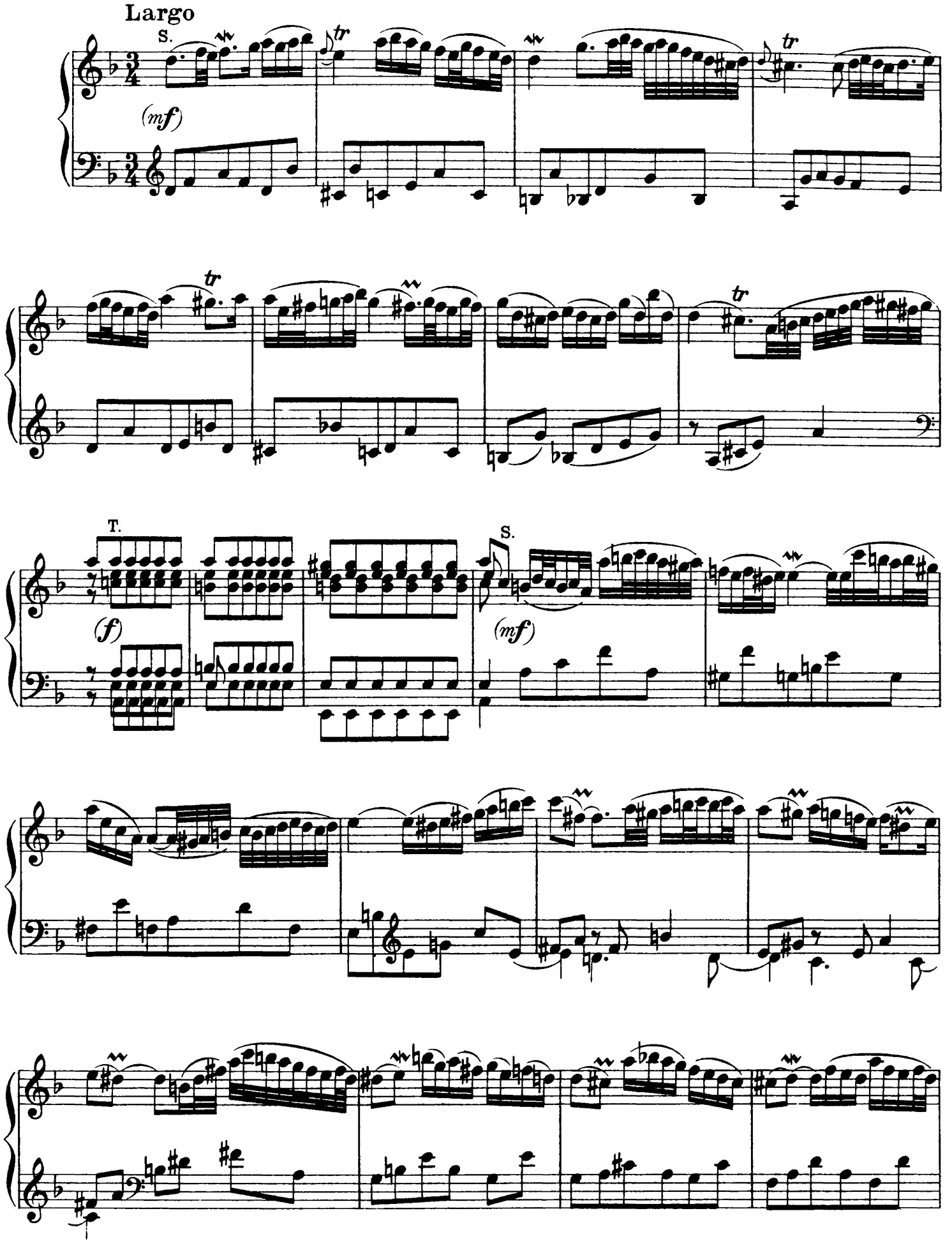
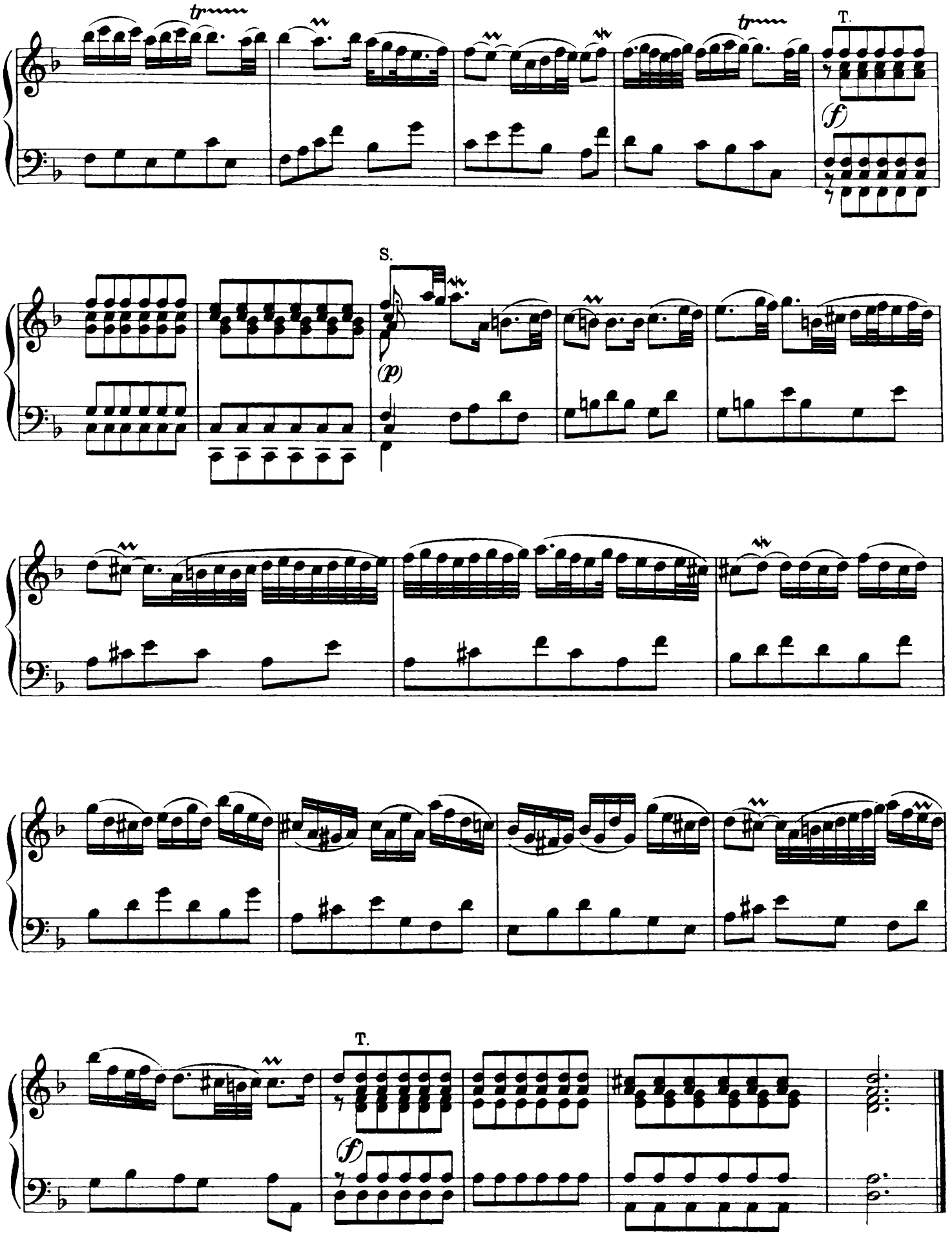
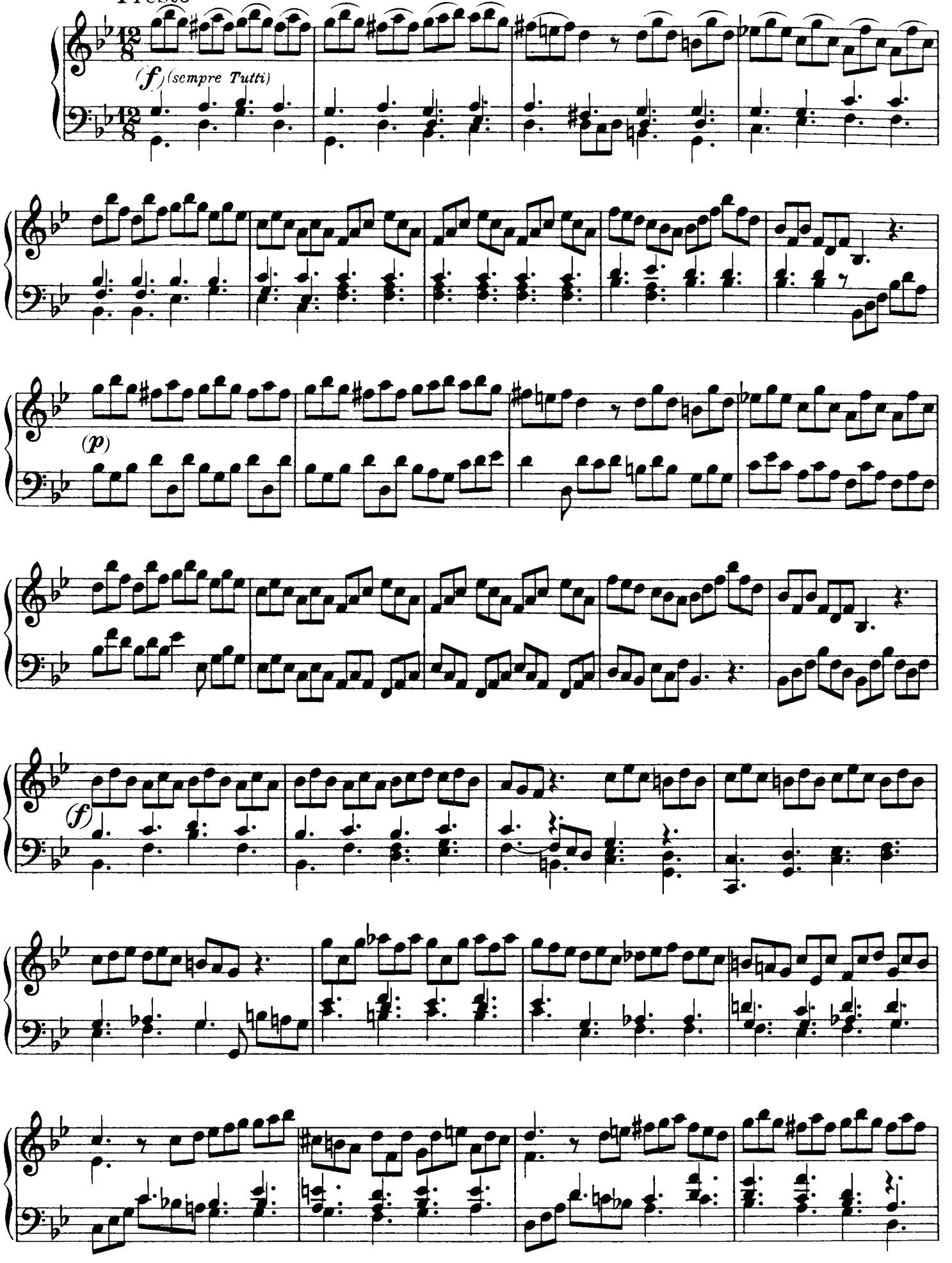
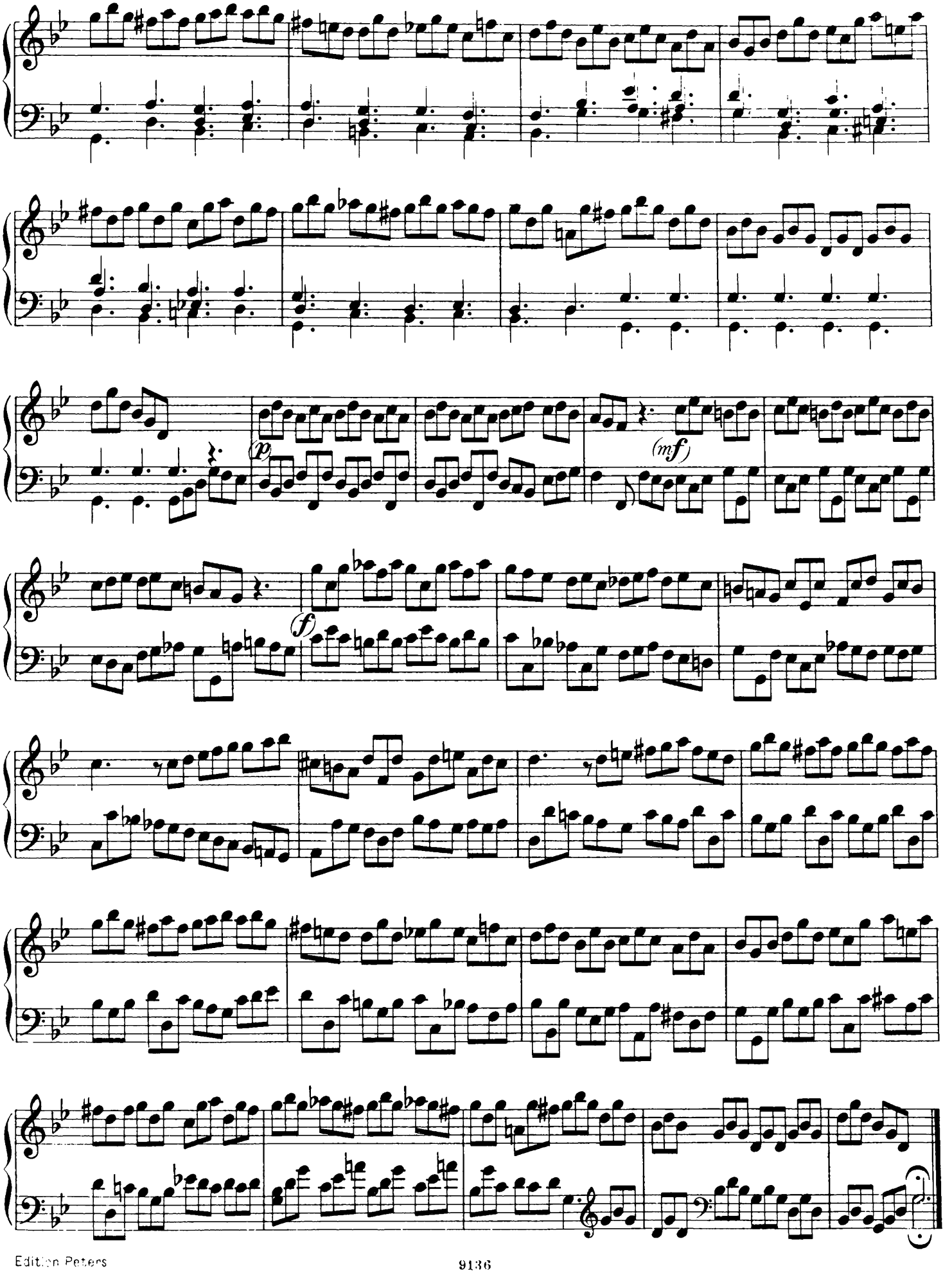
(p)
(p)
(cresc.)
T.
(f)


Largo
S.
(mf)
T.
(f)
S.
(mf)


T.
(f)
S.
(p)
T.
(f)

Giga
Presto

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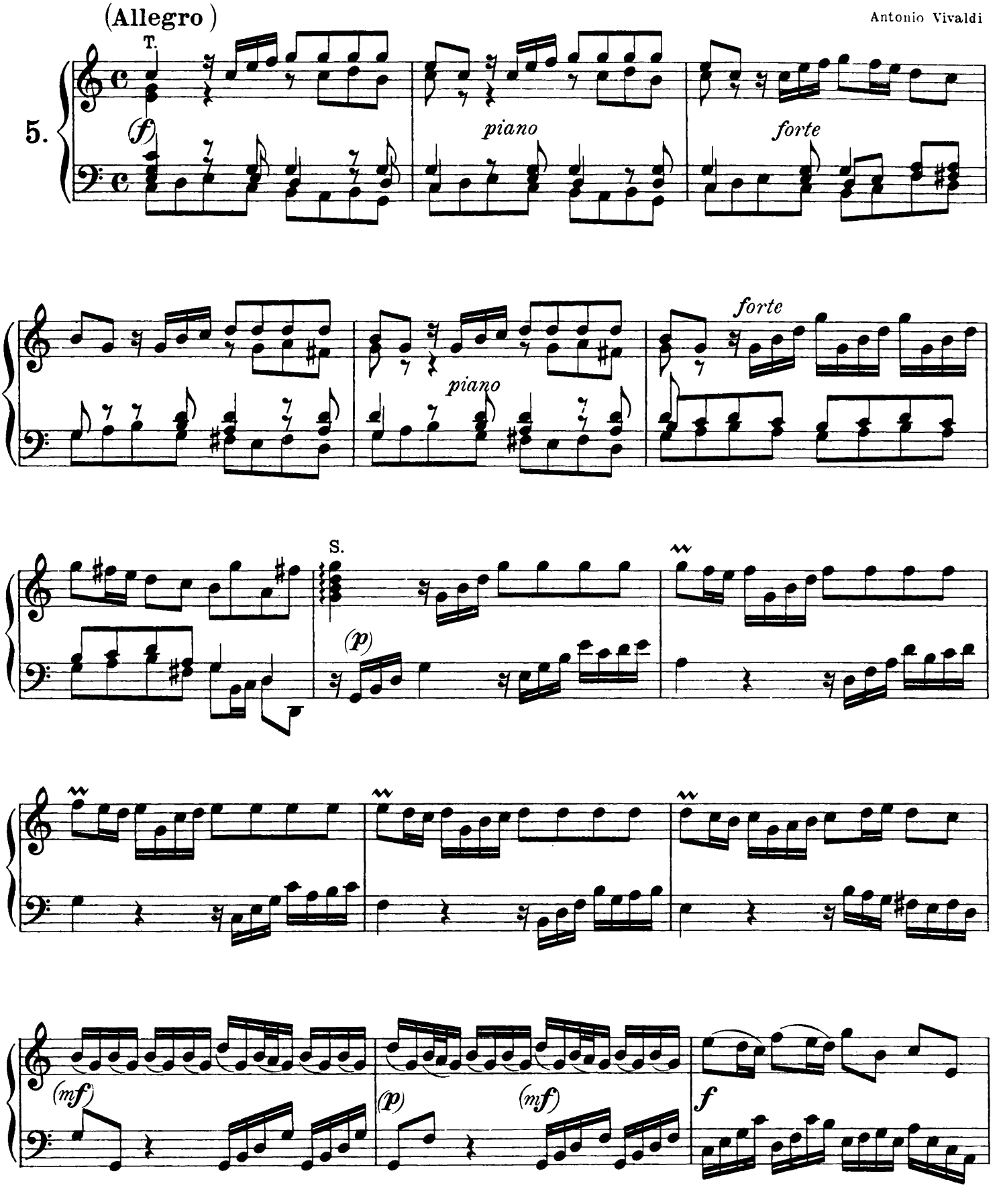
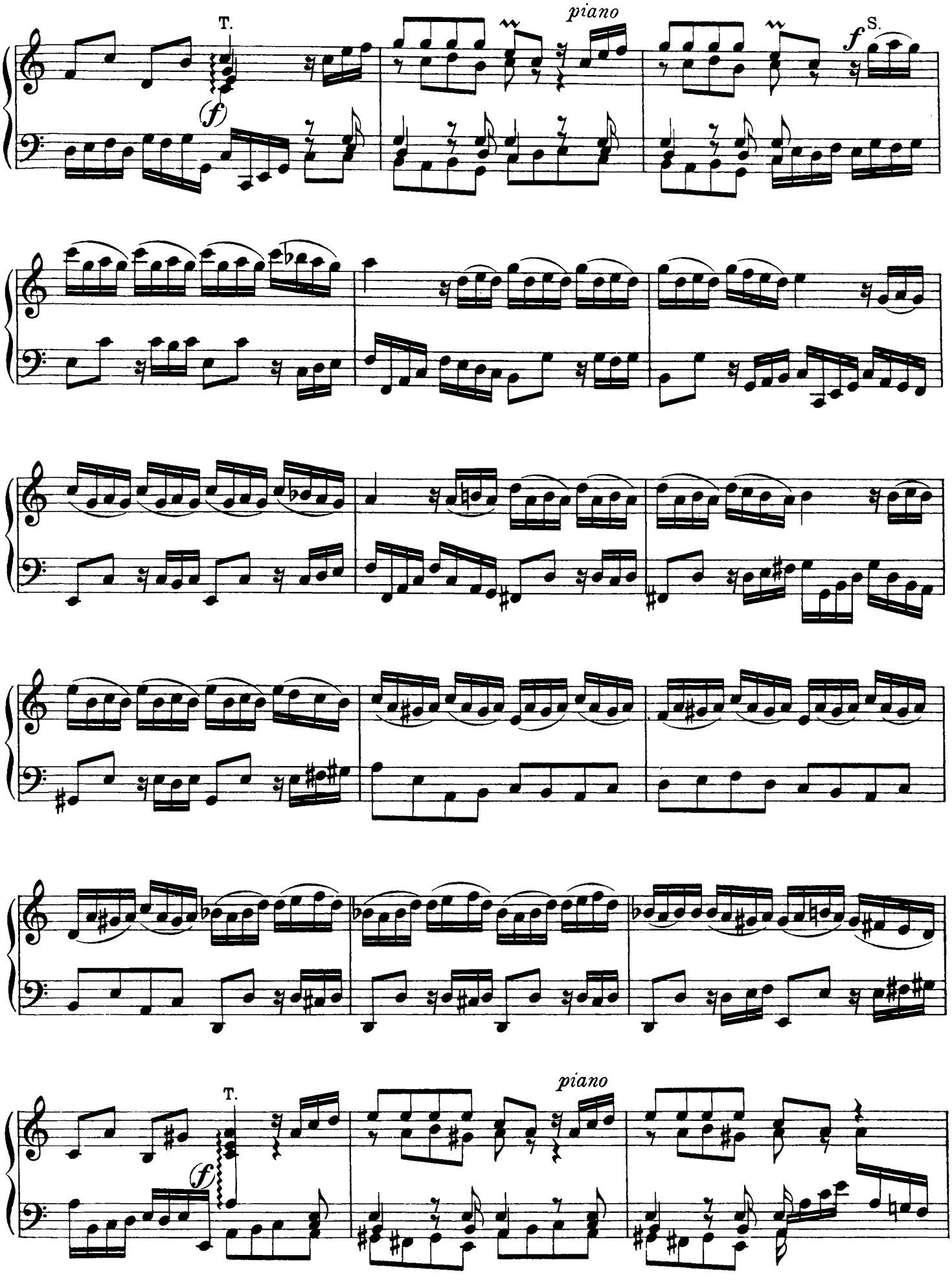
(mf)
(f)

Concerto

(Allegro)

Antonio Vivaldi

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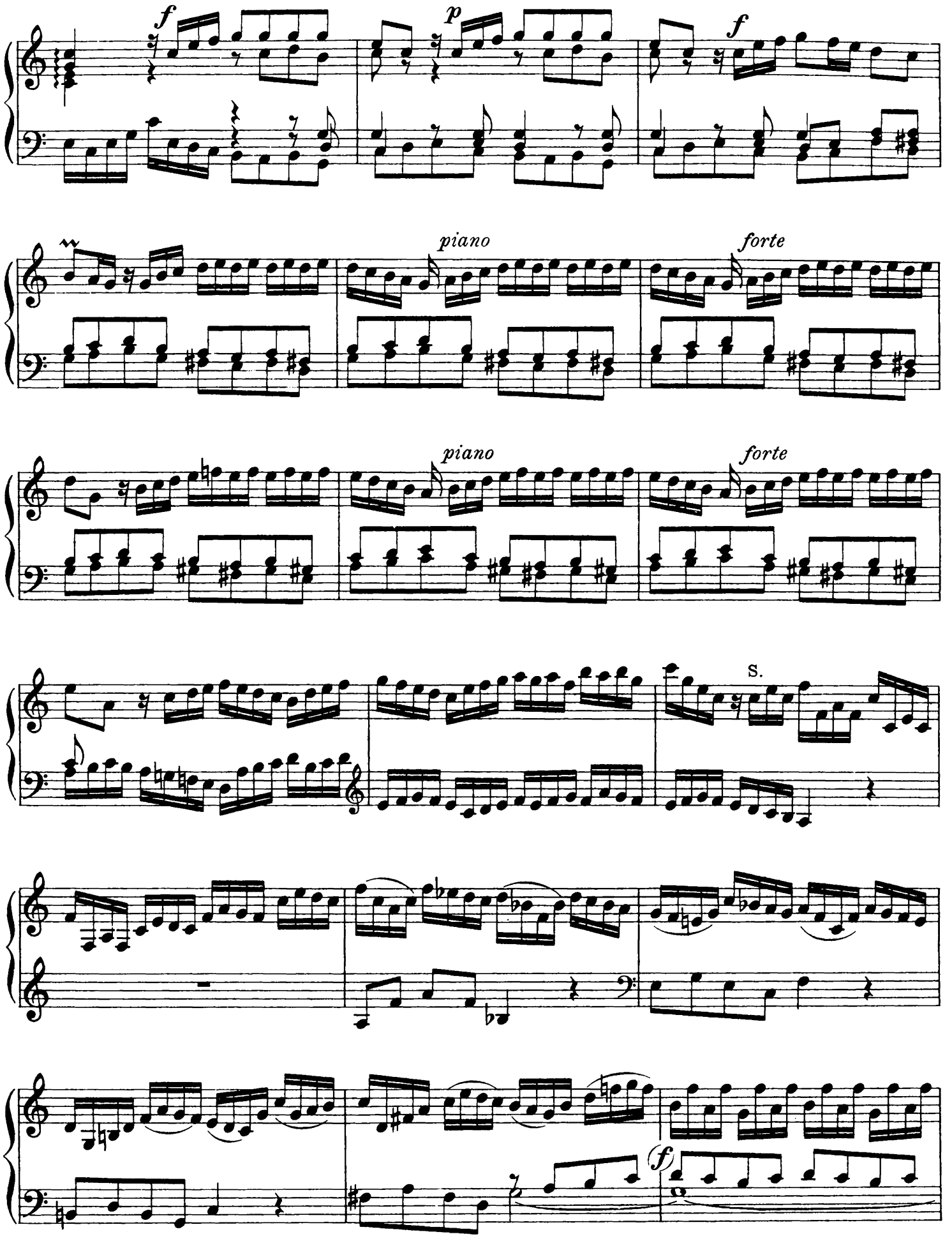
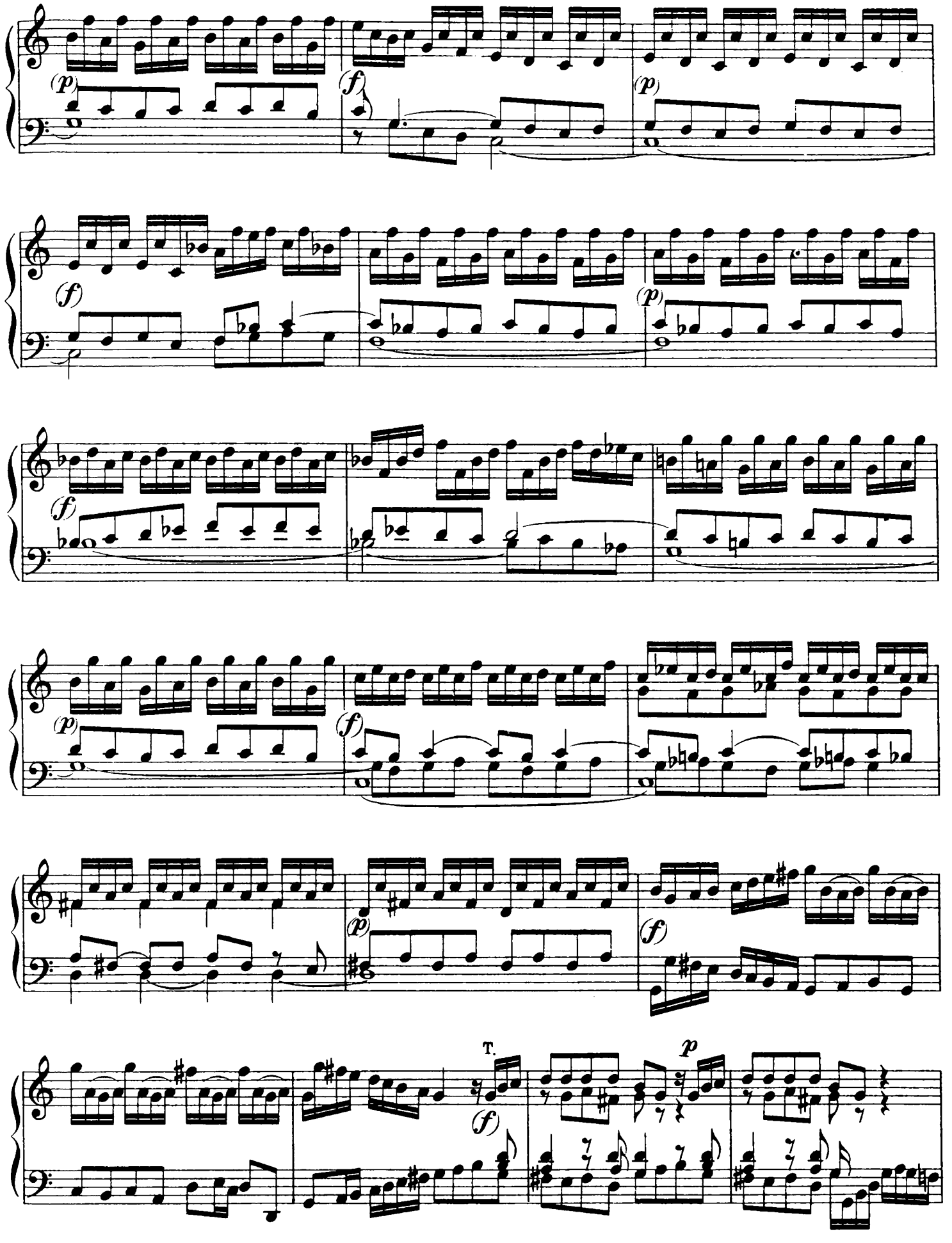
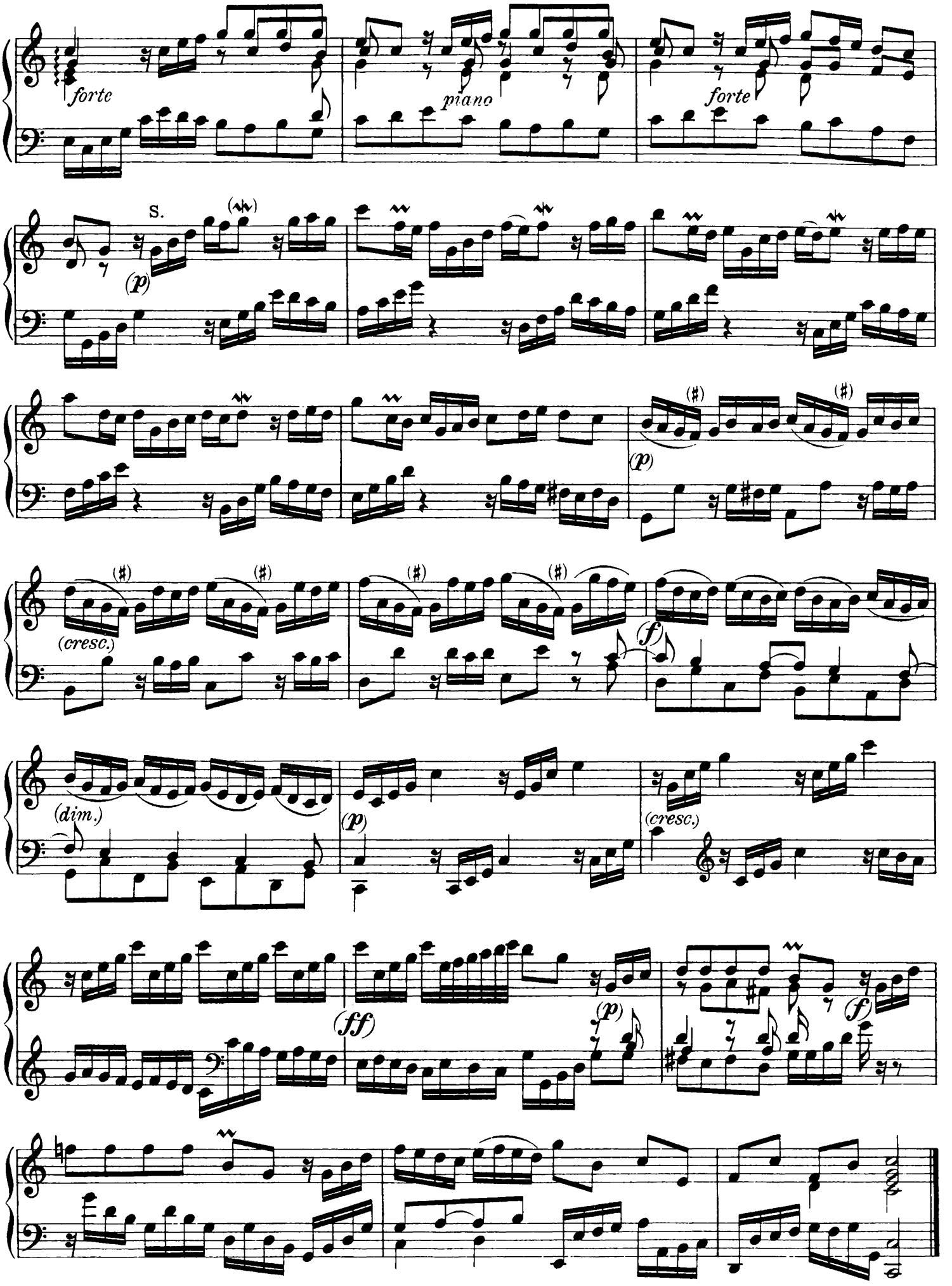
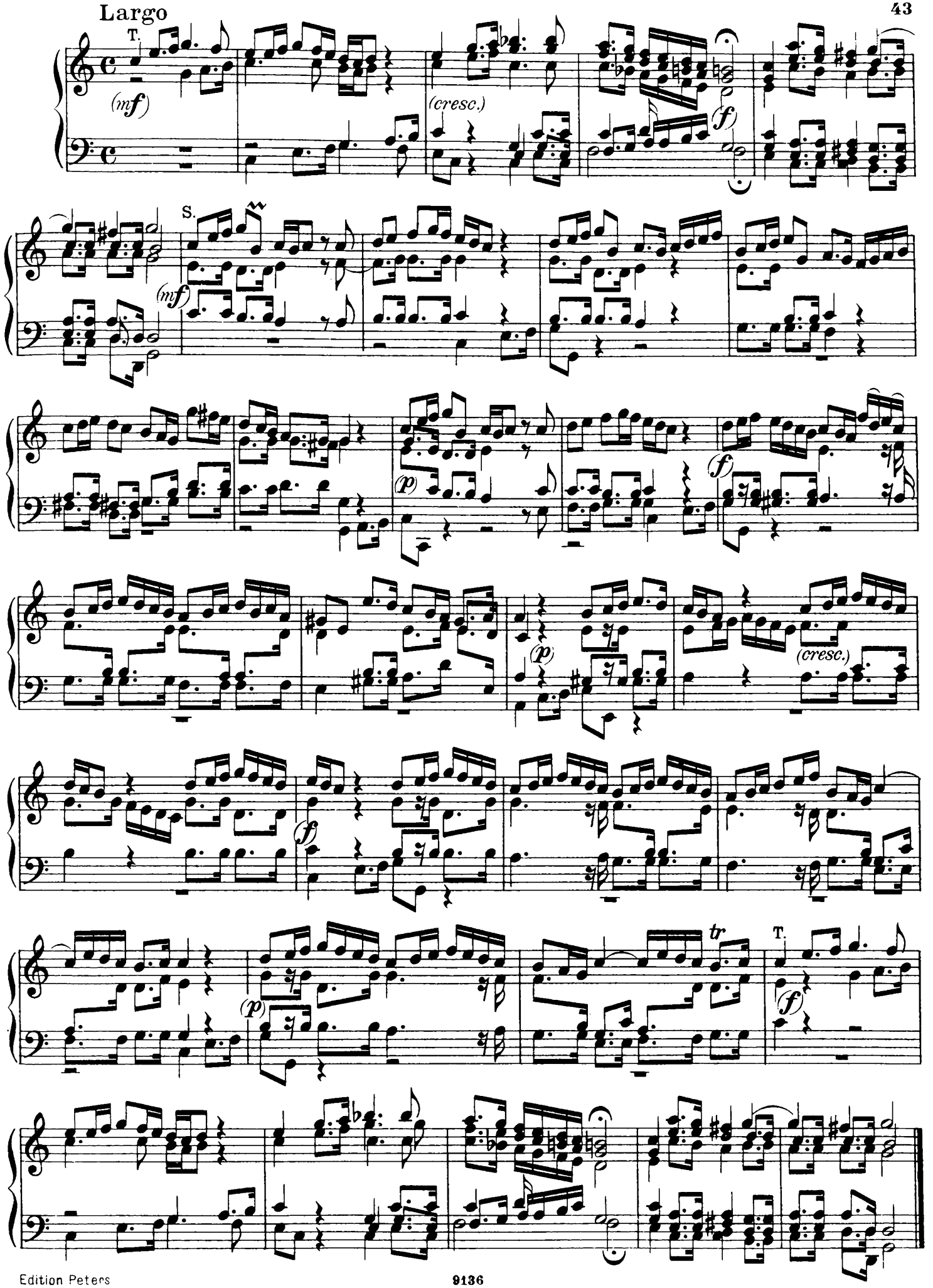
piano
S.
T.
piano

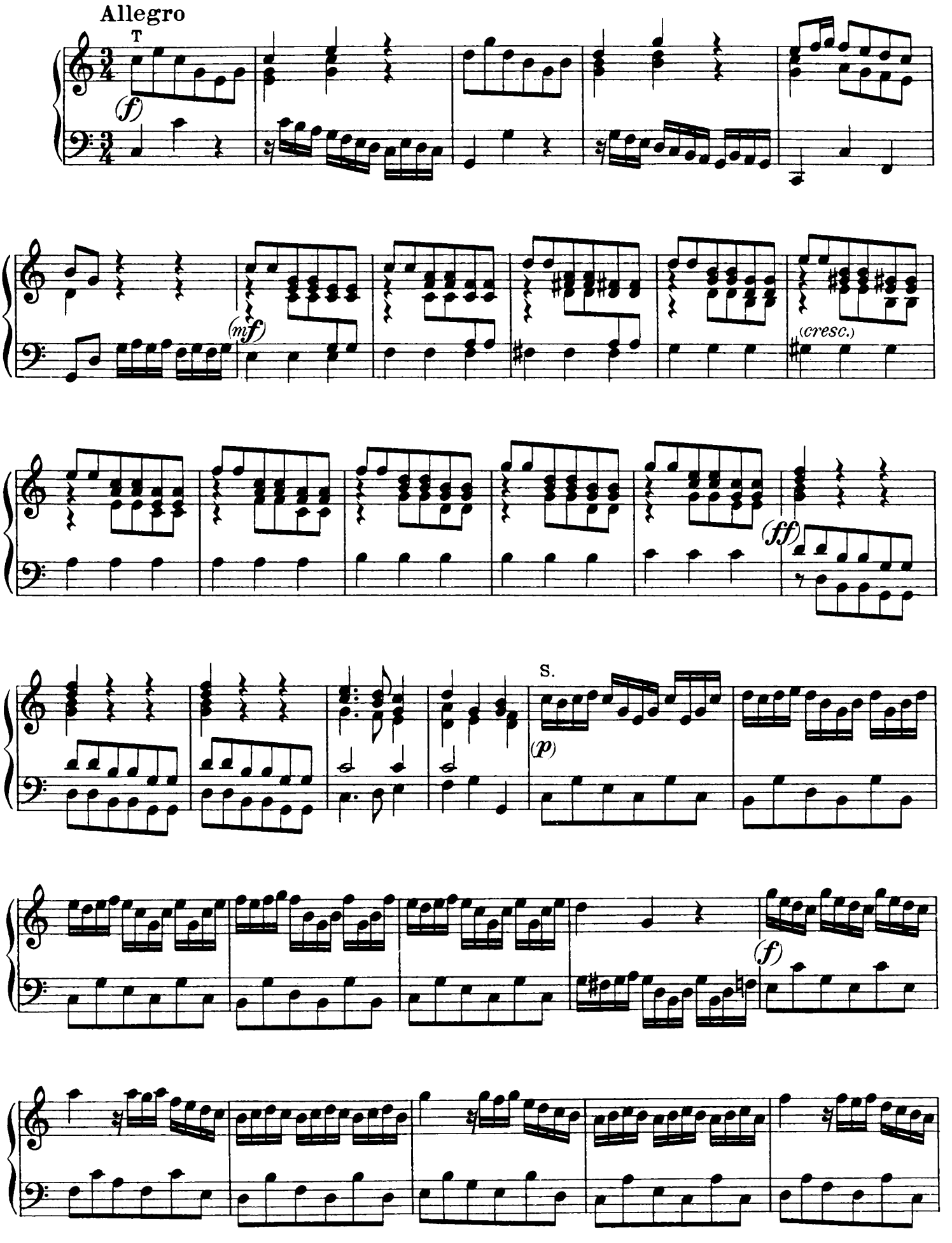

f
p
f
piano
forte
piano
forte
S.
f

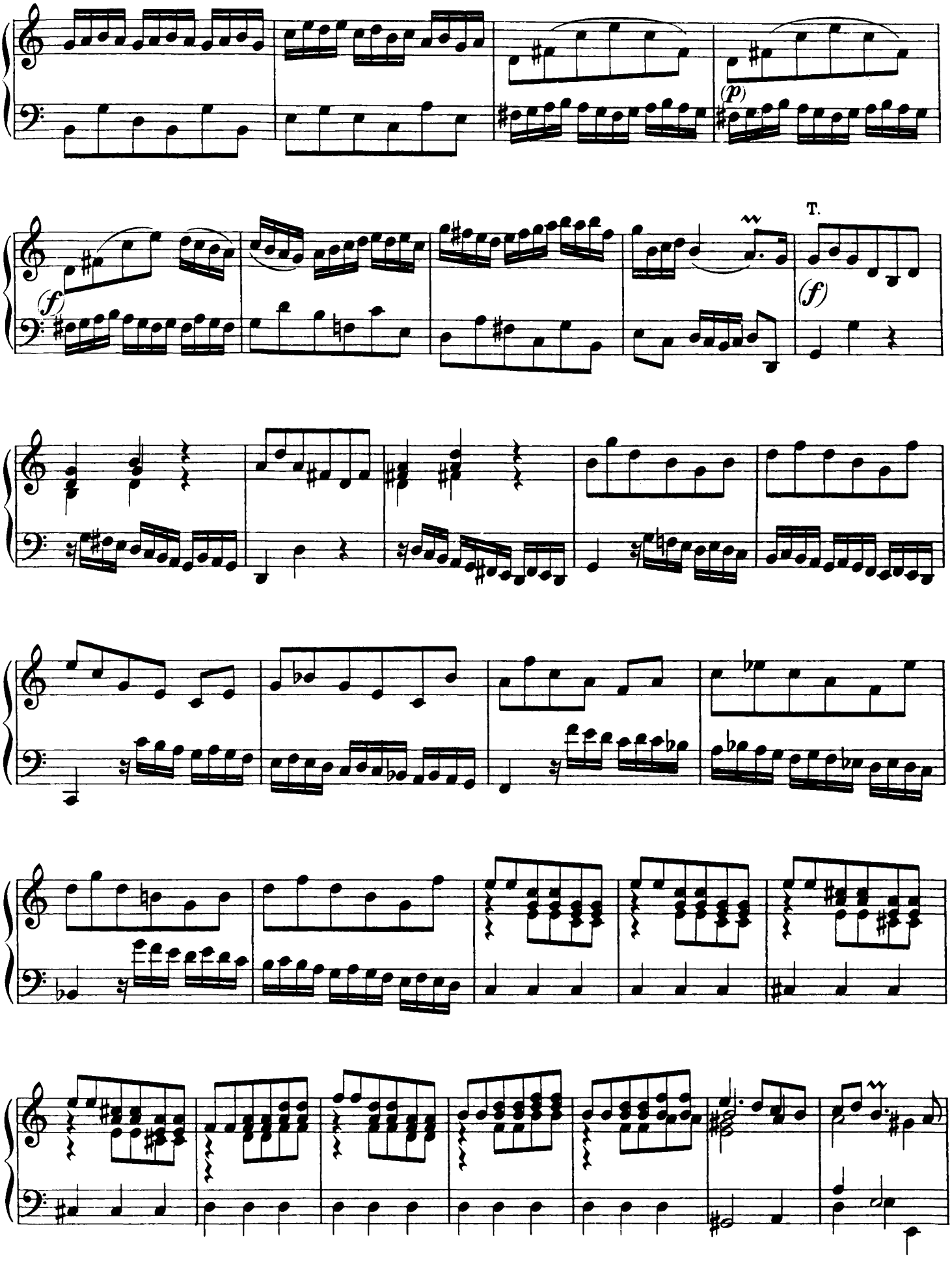

(p)
(f)
(p)
(f)
(p)
(f)
(p)
(f)
(p)
(f)
T.
p


forte
piano
forte
S.
(p)
(p)
(cresc.)
(f)
(dim.)
(p)
(cresc.)
(ff)
(p)
(f)

Largo




Allegro
T
(f)
(mf)
(cresc.)
(ff)
S.
(p)
(f)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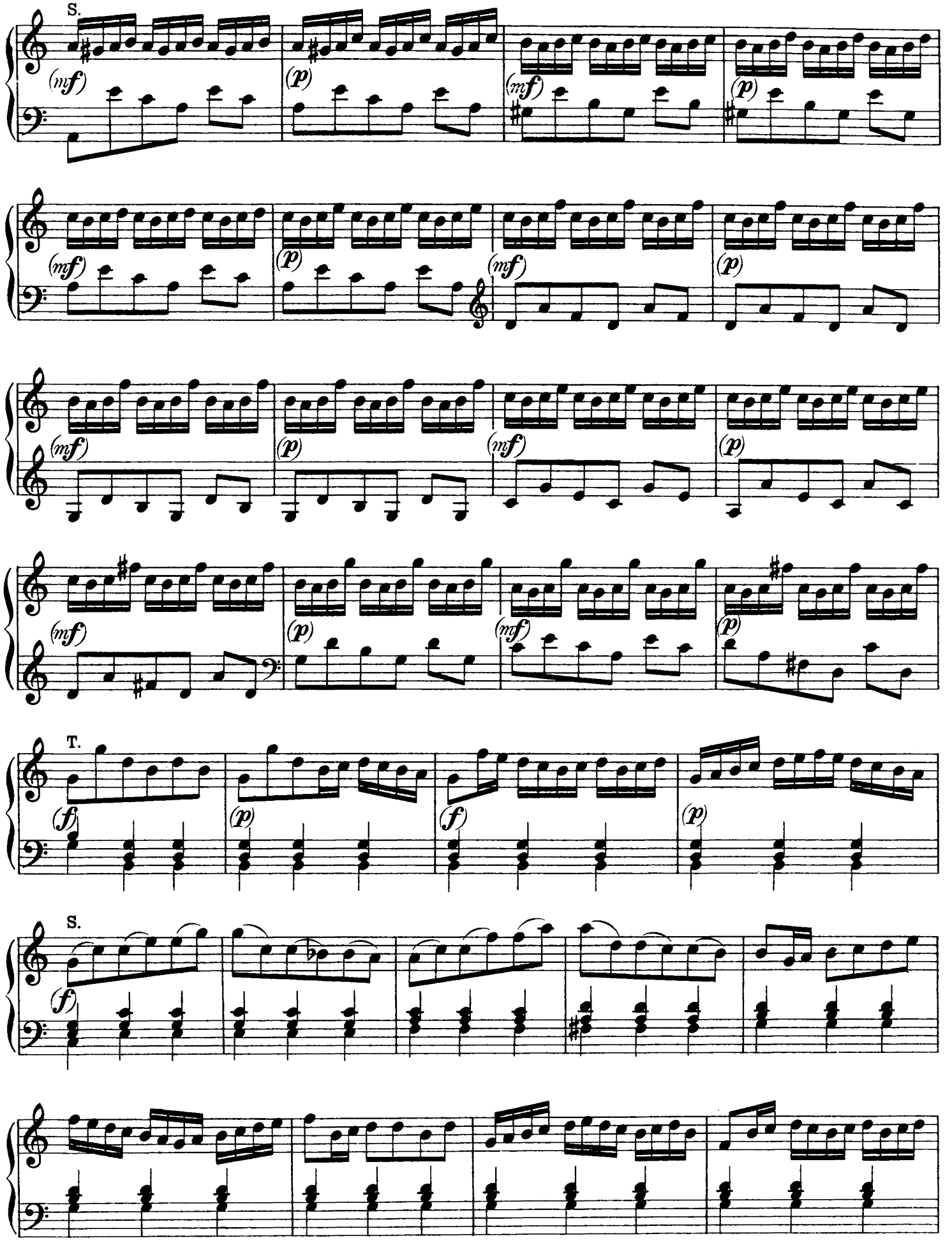
(f)


S.
(mf)
(p)
(mf)
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(p)
(mf)
(p)
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(mf)
(p)
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(p)
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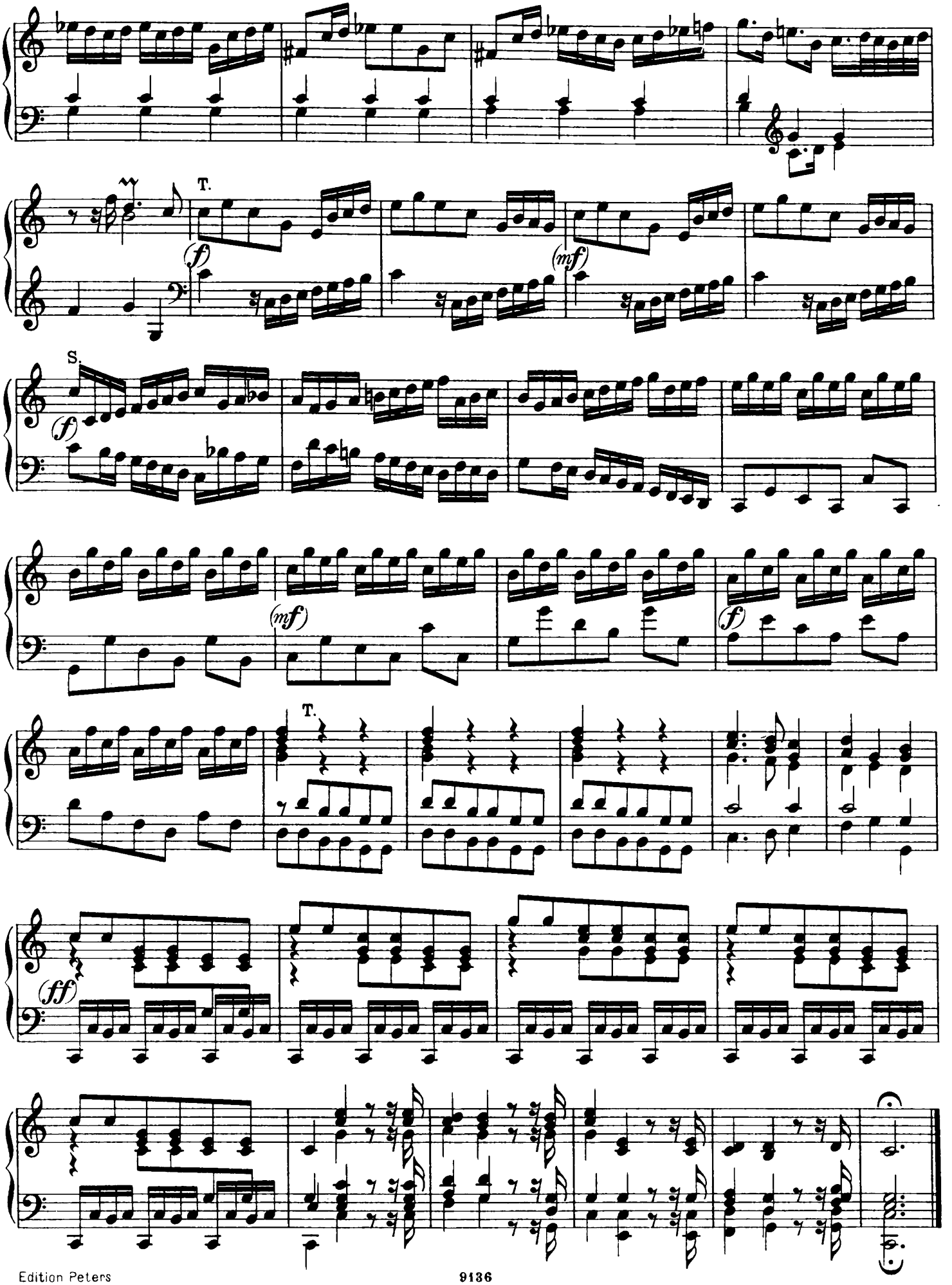
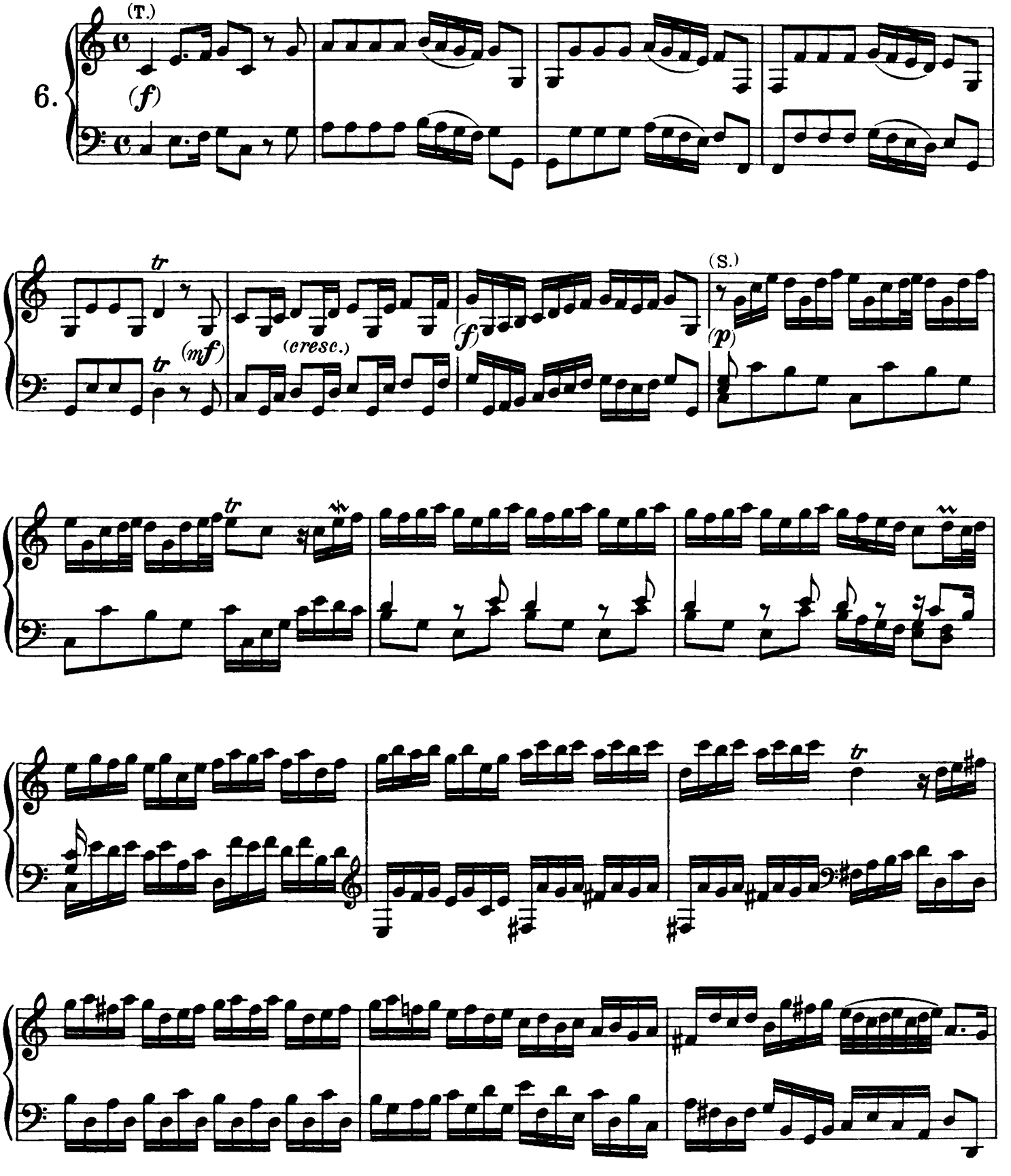
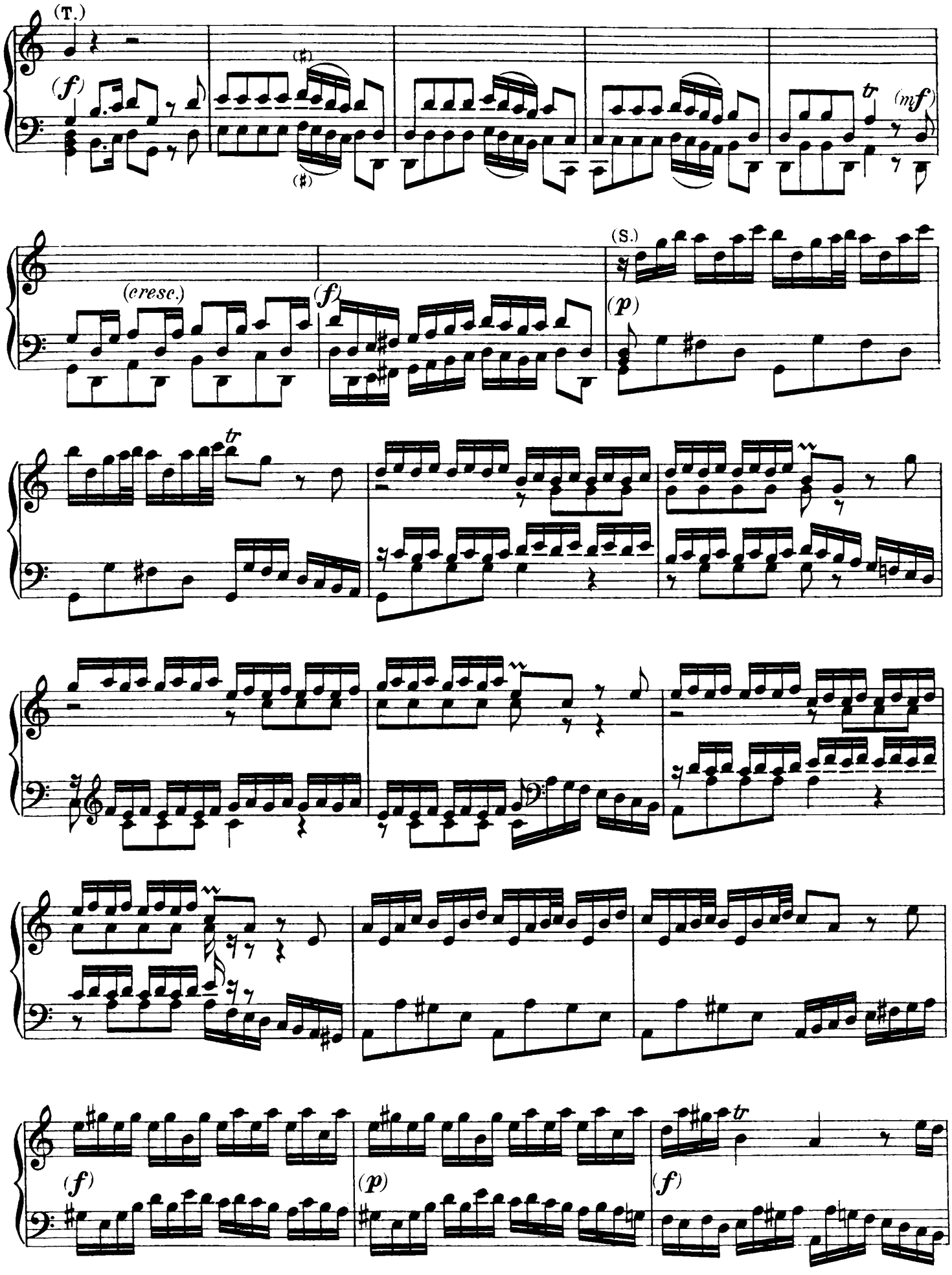
(p)
S.
(f)


T.
(f)
(mf)
S.
(f)
(mf)
(f)
T.
(ff)

Concerto

Unbekannter Meister




(T.)
(f)
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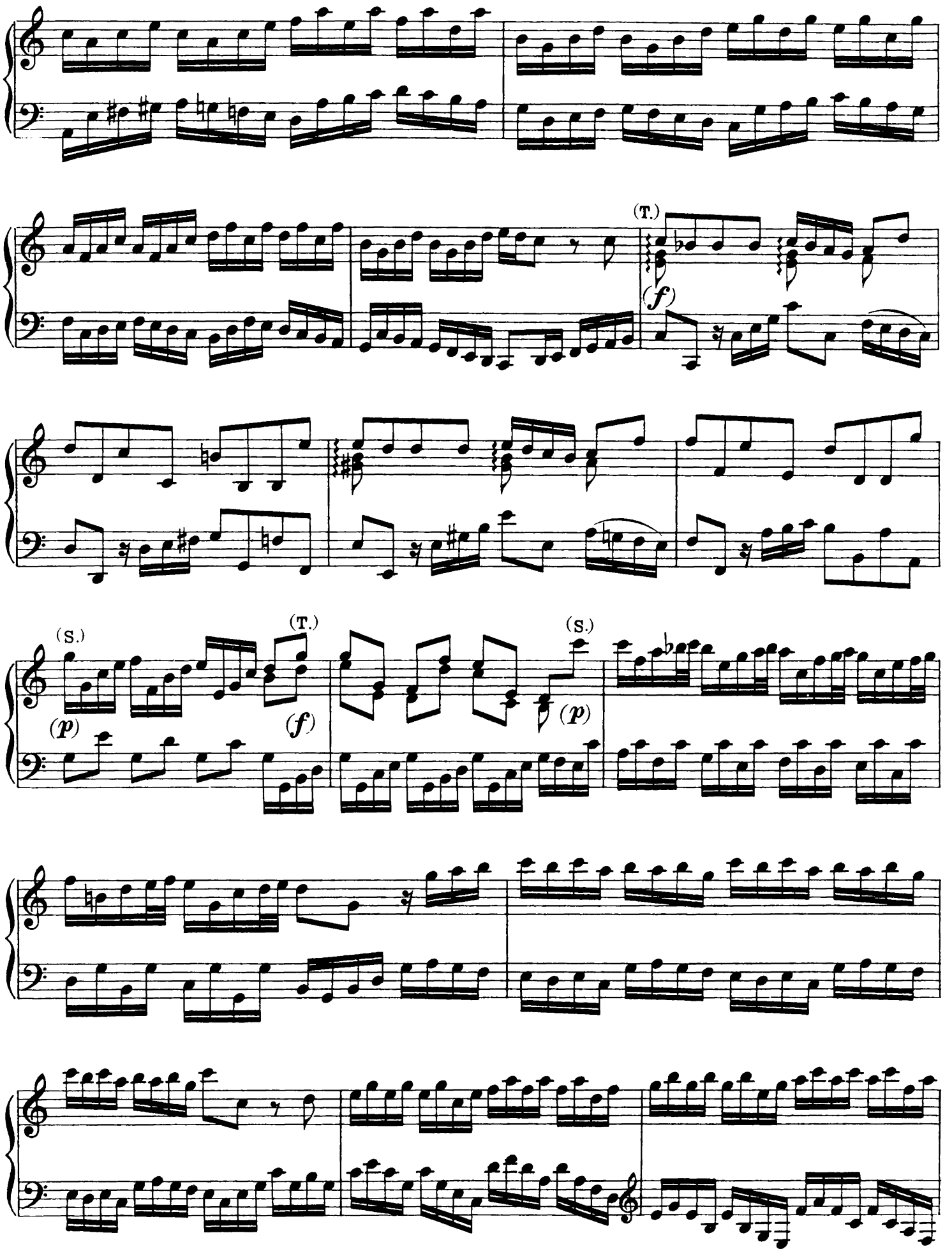
(S.)
(p)
(f)
(p)
(f)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(S.)
(T.)
(S.)
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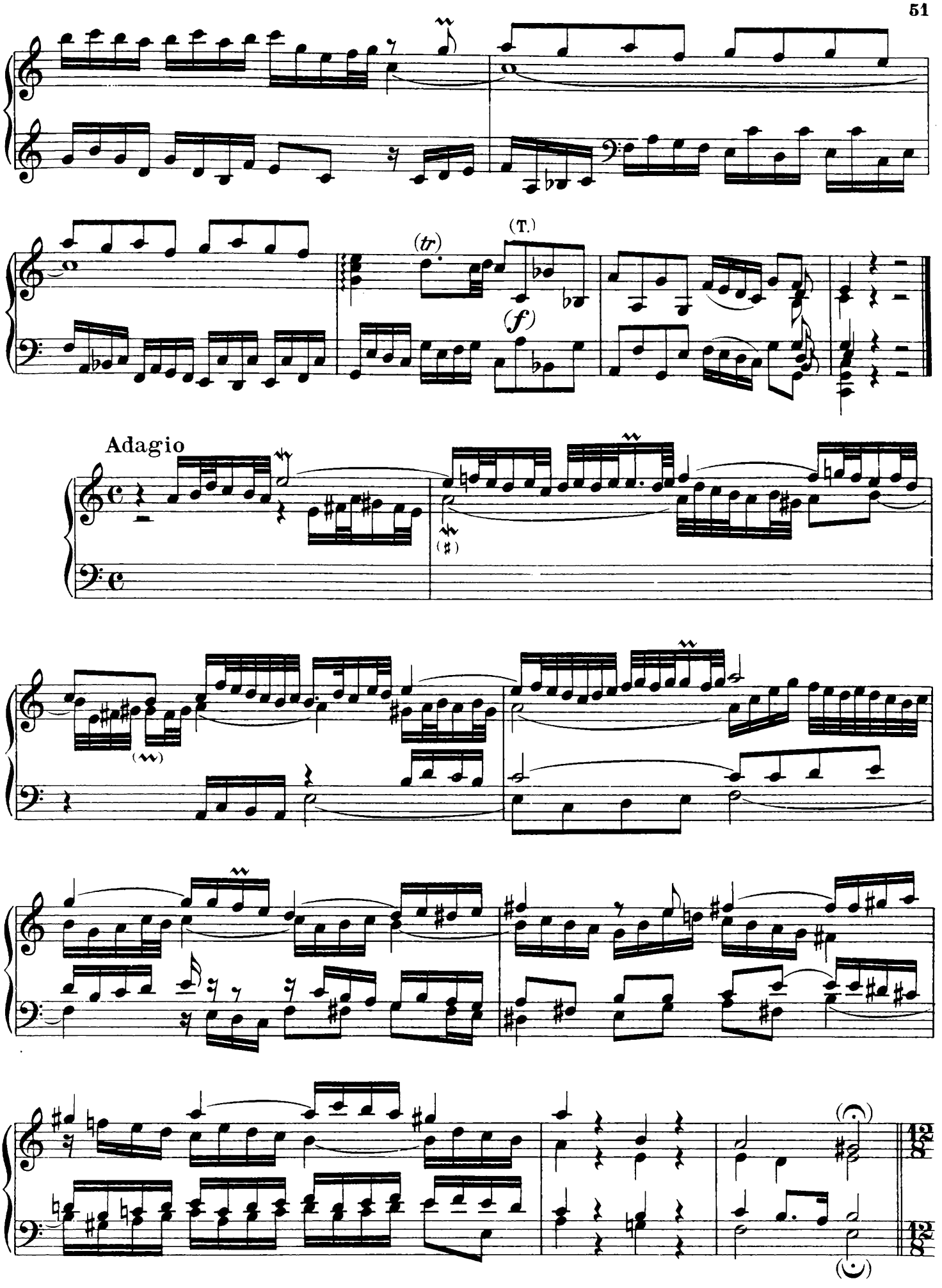
(f)
(p)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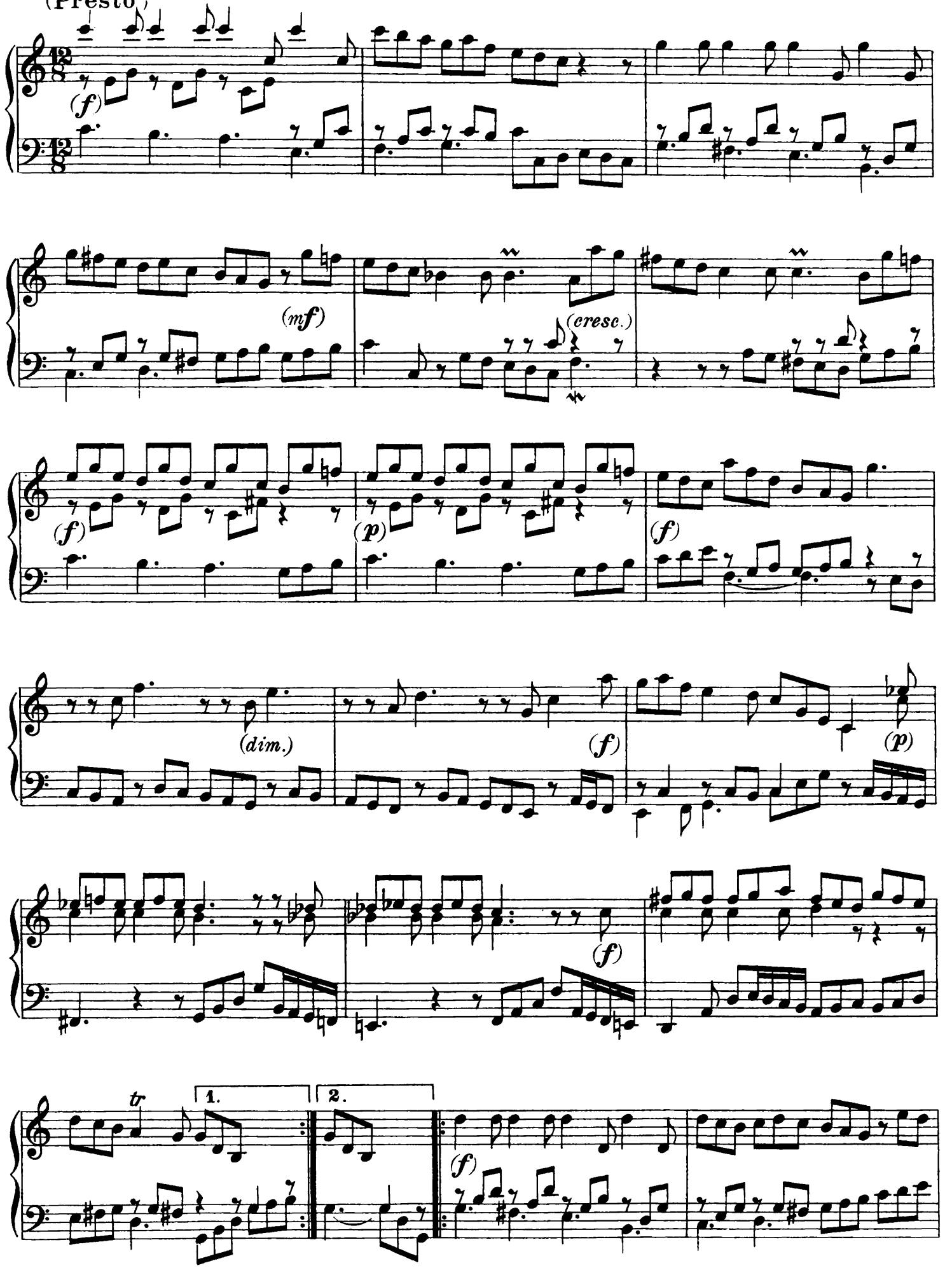
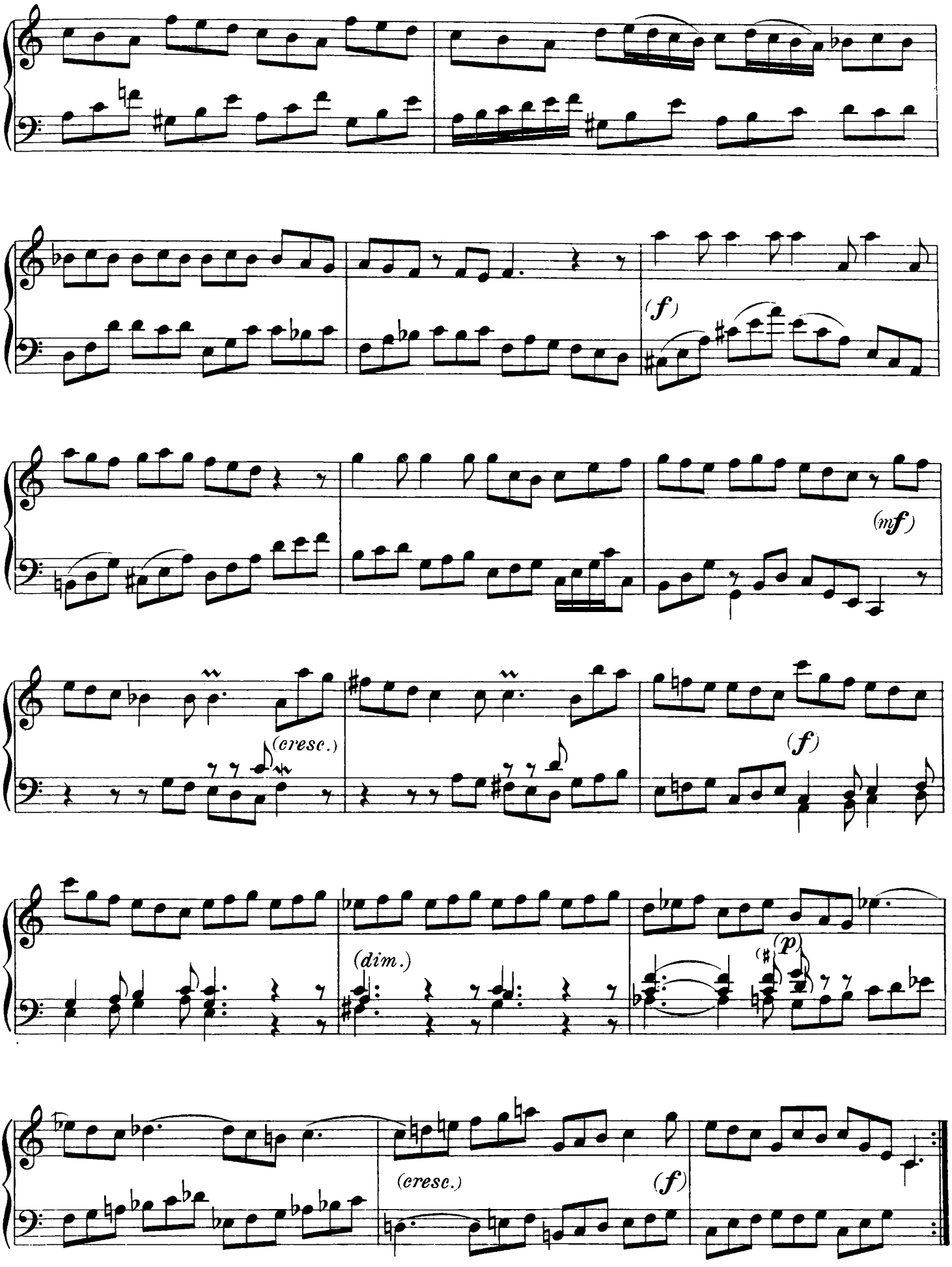
(T.)
(f)
Adagio

Giga
(Presto)

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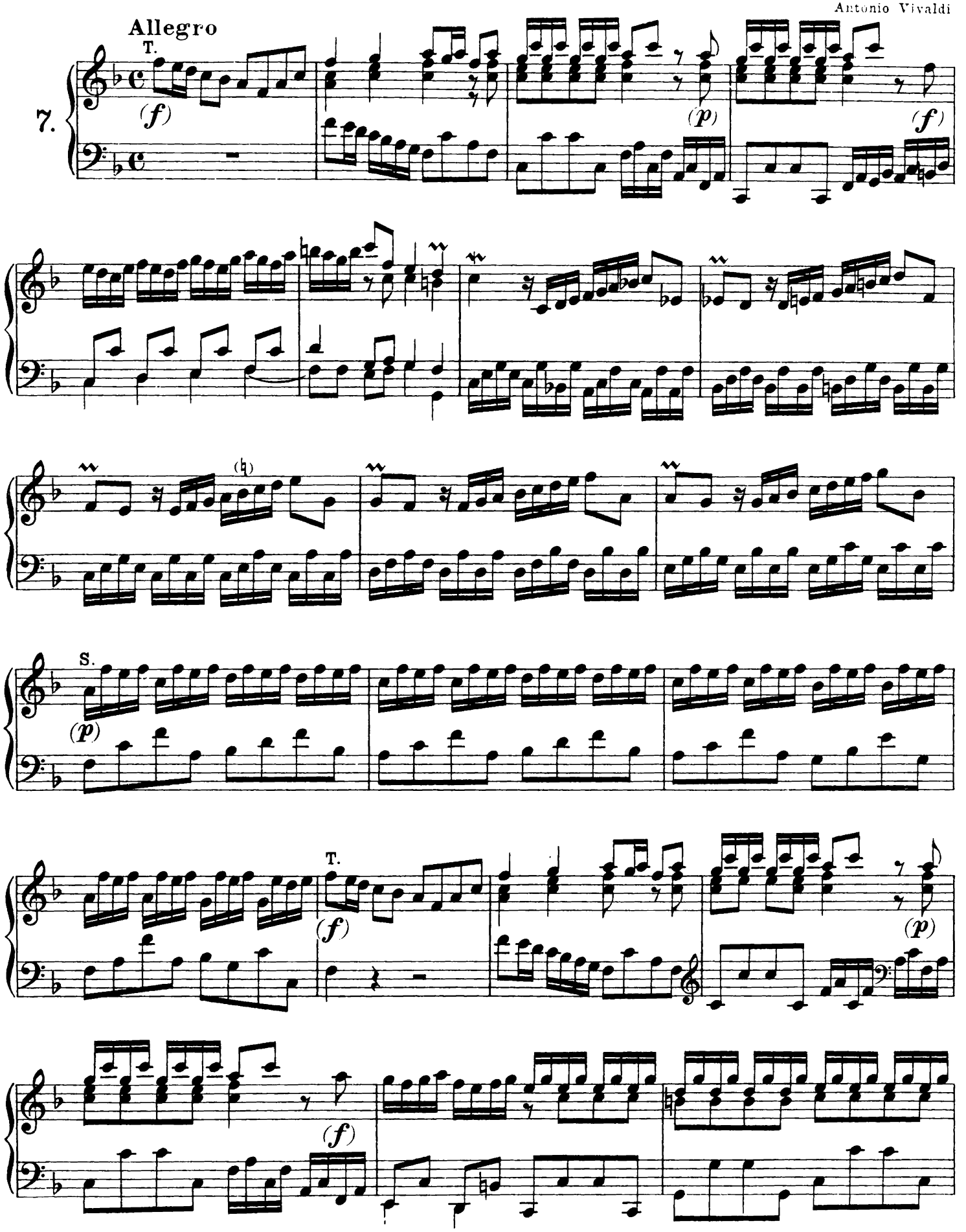
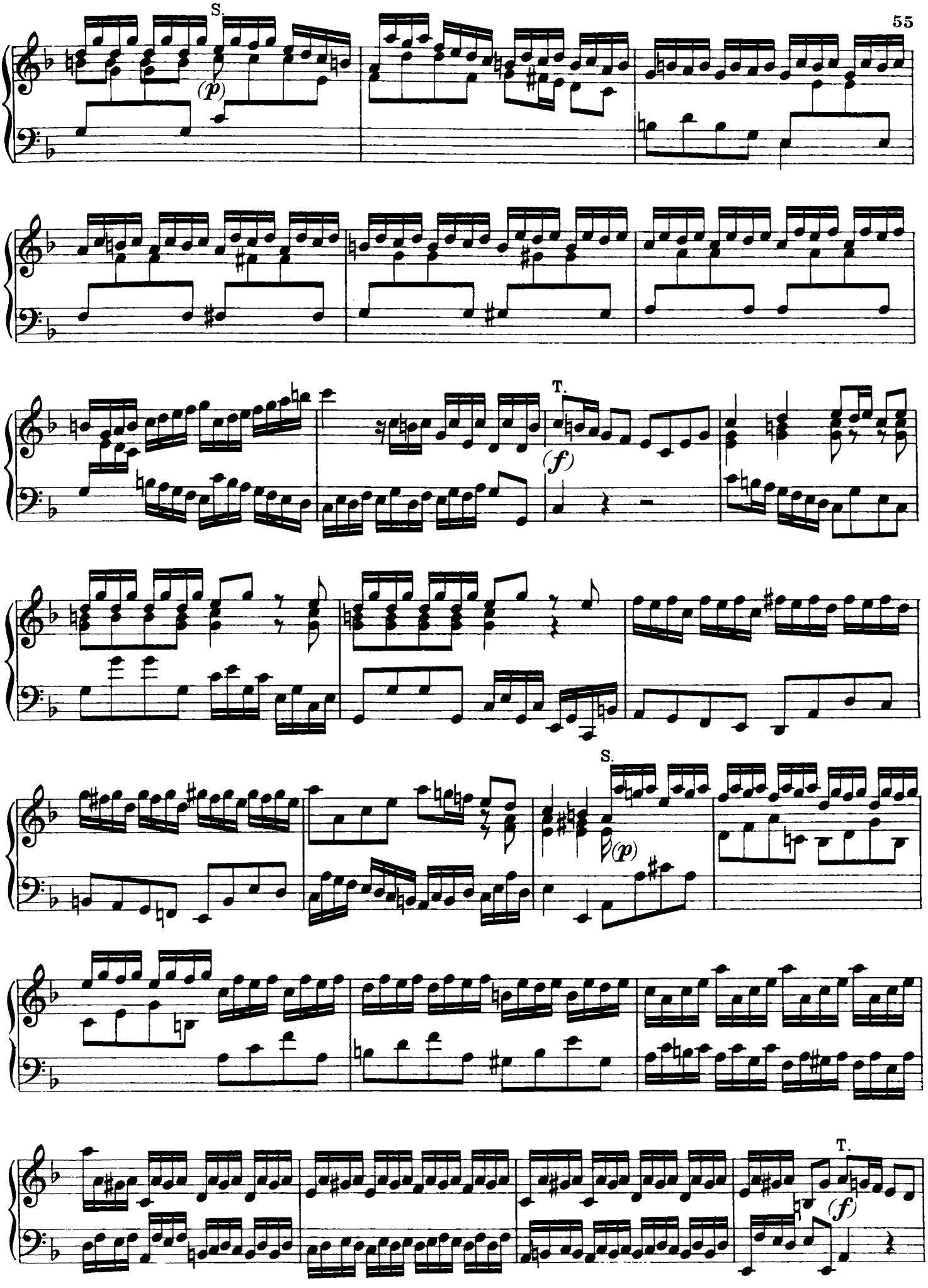
(cresc.)
(f)
(dim.)
(p)
(cresc.)
(f)

Concerto

Antonio Vivaldi




S.
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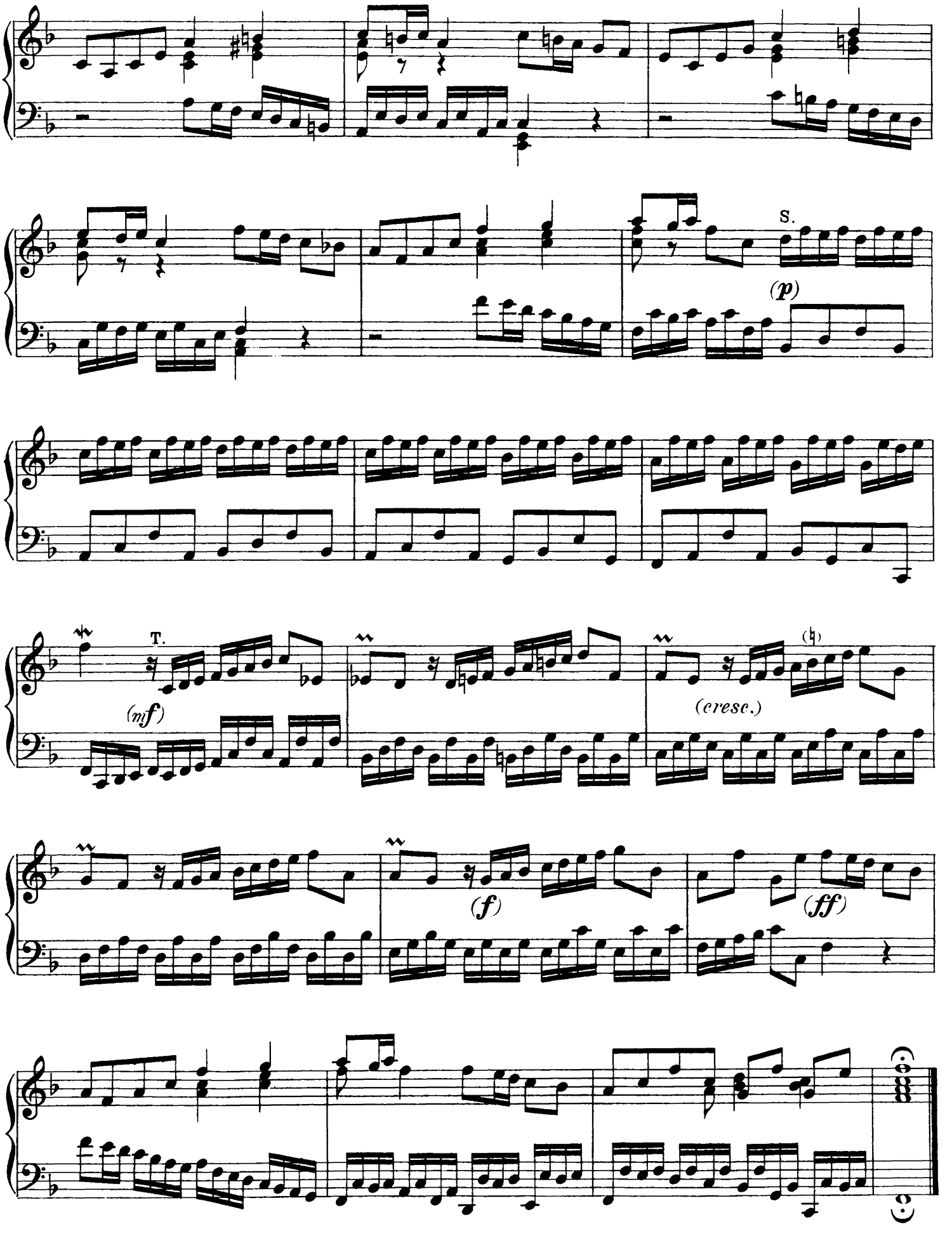
T.
(f)
S.
(p)
T.
(f)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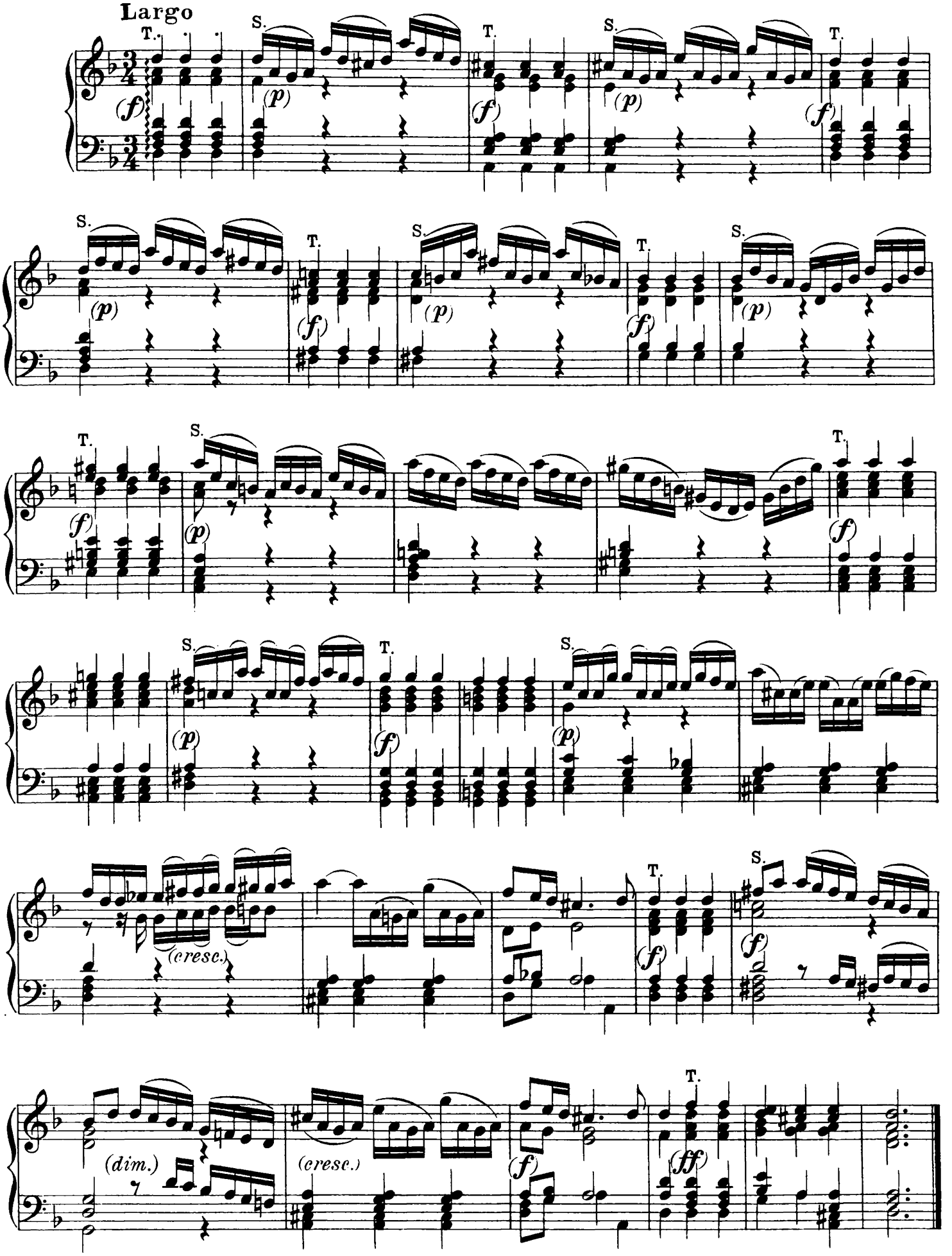
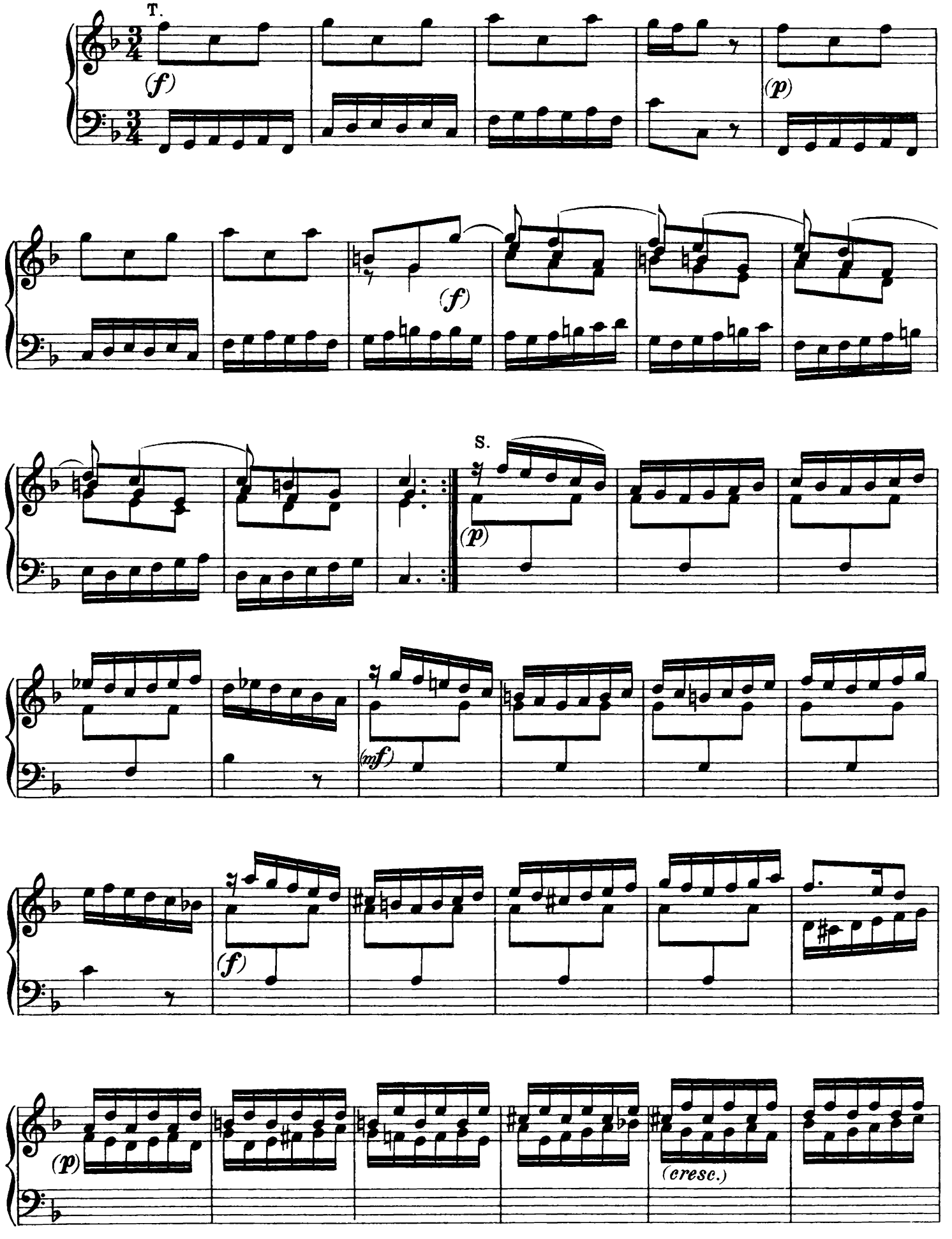
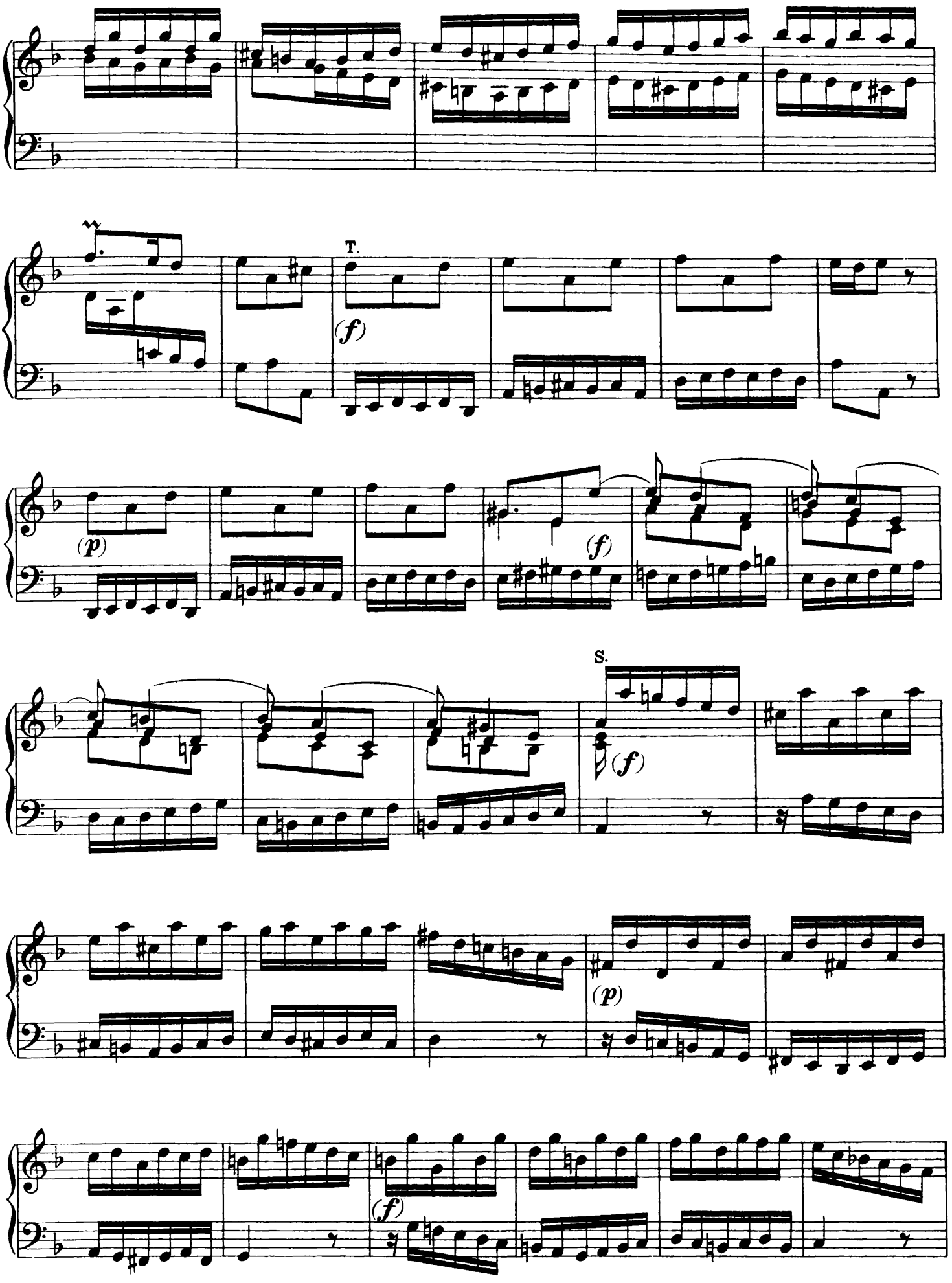
(ff)


Largo
T.
S.
(f)
(p)
(cresc.)
(dim.)
(ff)

Allegro

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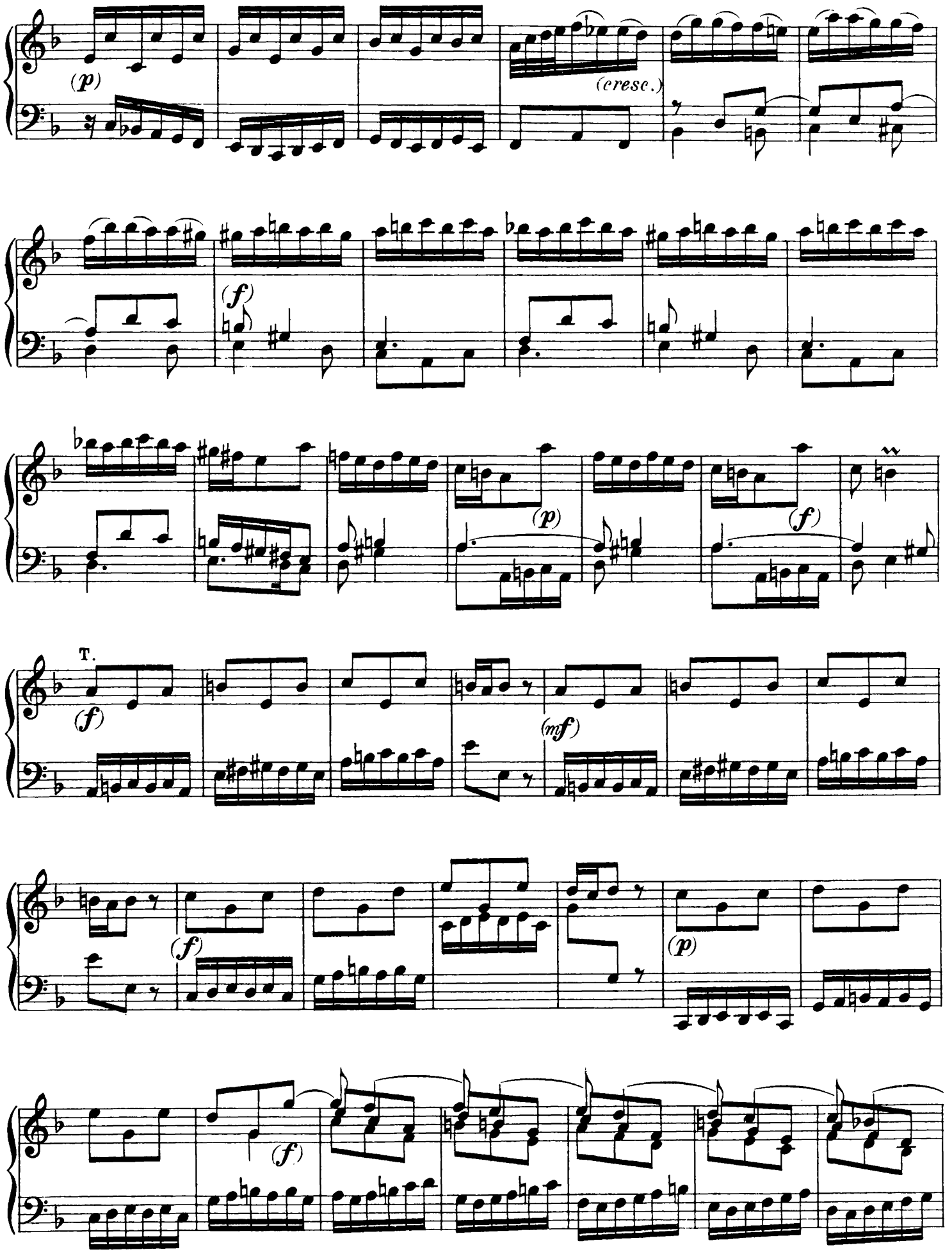
(p)
(f)
S.
(f)
(p)
(f)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(cresc.)
(f)
(p)
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T.
(f)
(mf)
(f)
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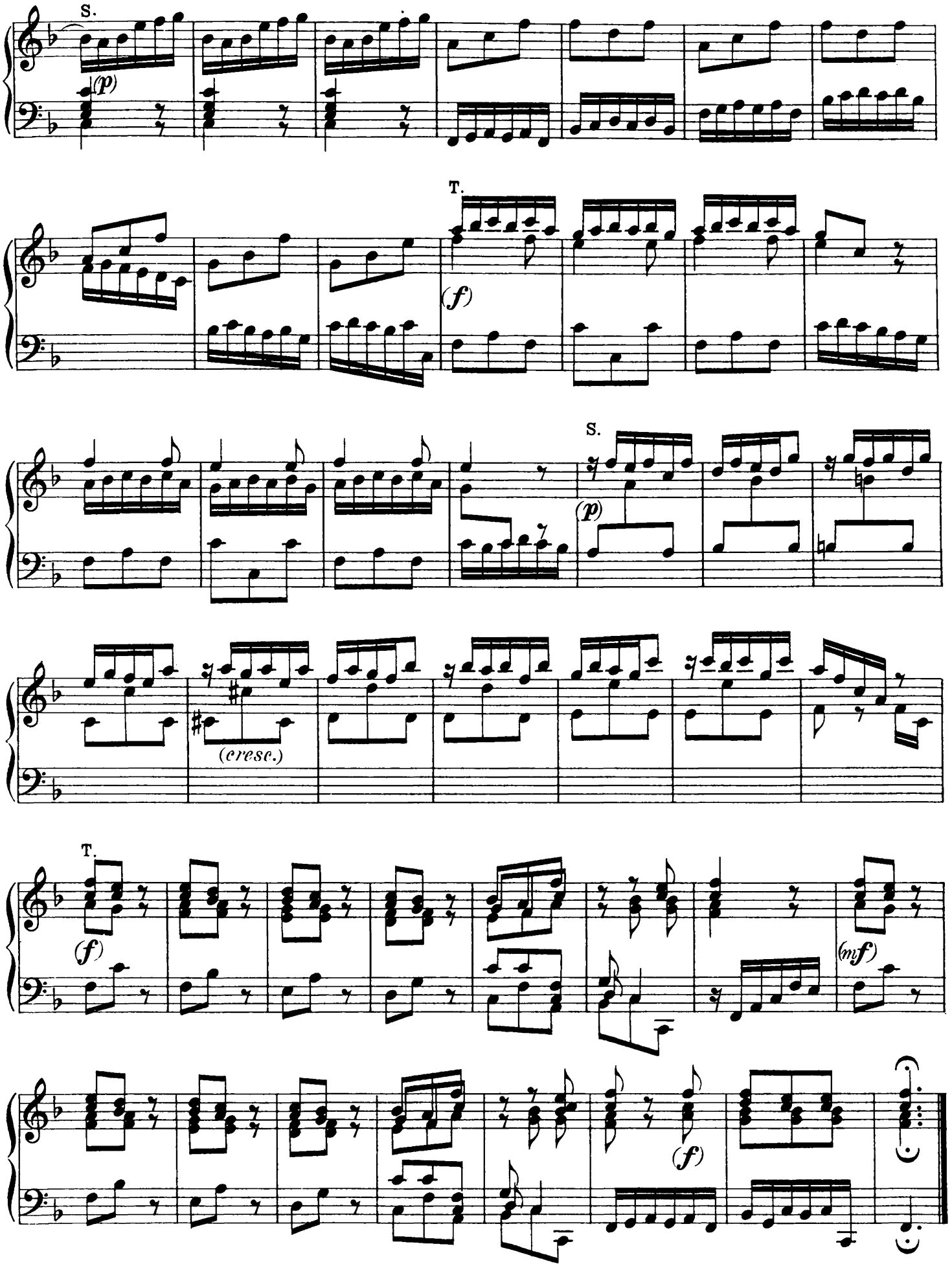
S.
(p)
T.
(f)
S.
(p)
(cresc.)
T.
(f)
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(f)

Concerto

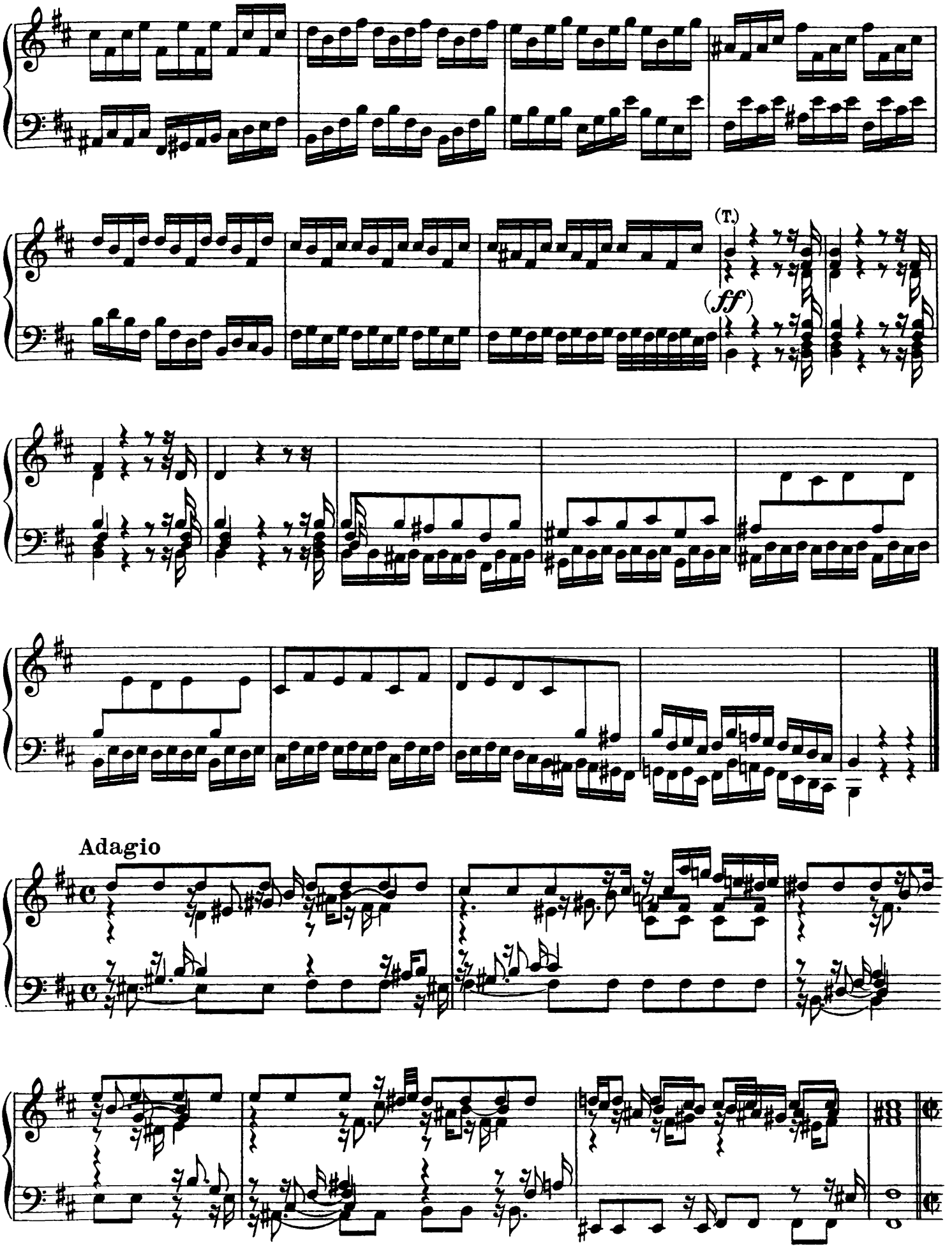
Allegro

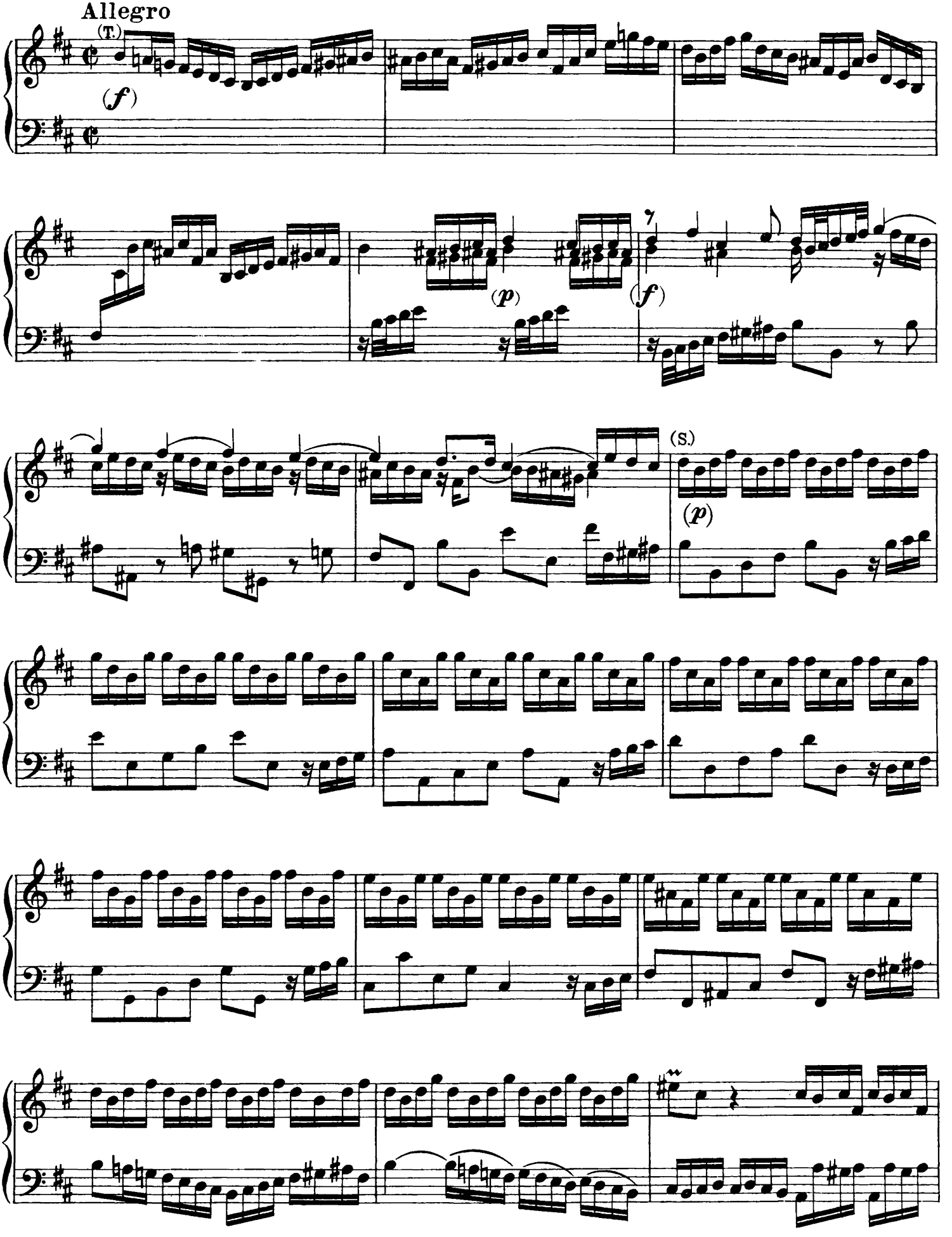
Unbekannter Meister

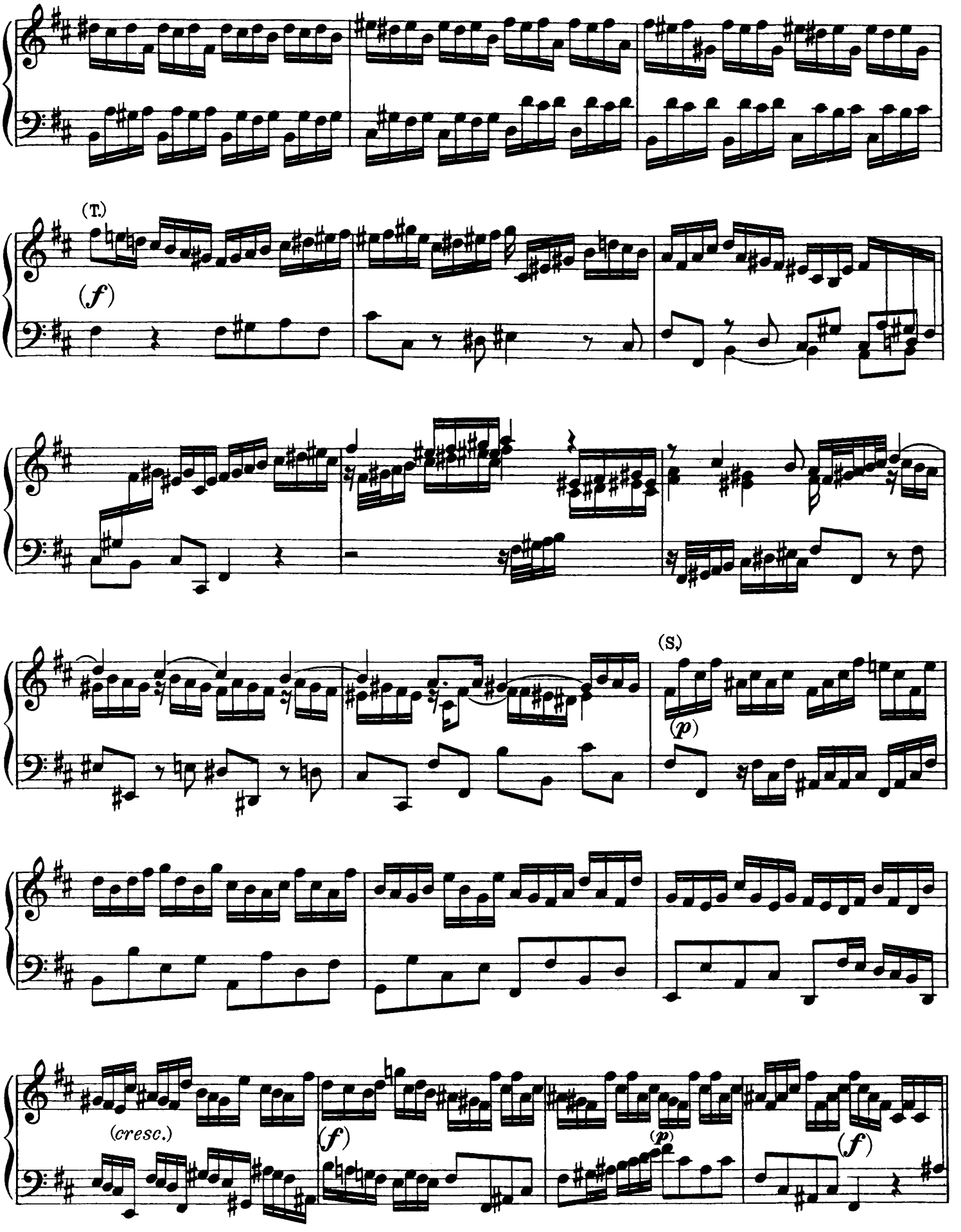
8.

(T.) (S.)

(ff) f


(T.)
(ff)
Adagio


Allegro
(T.)
(f)
(p)
(f)
(S.)
(p)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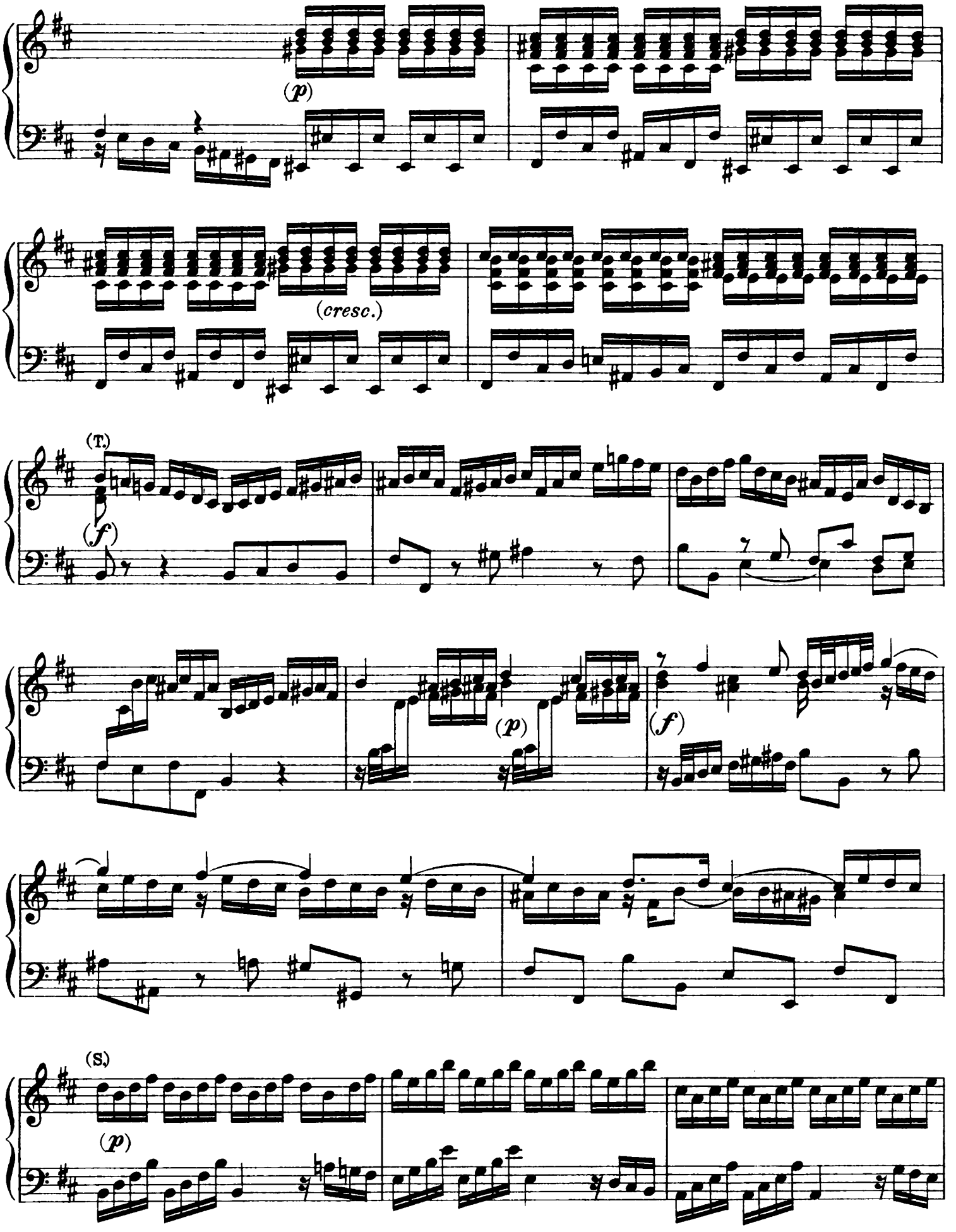
(f)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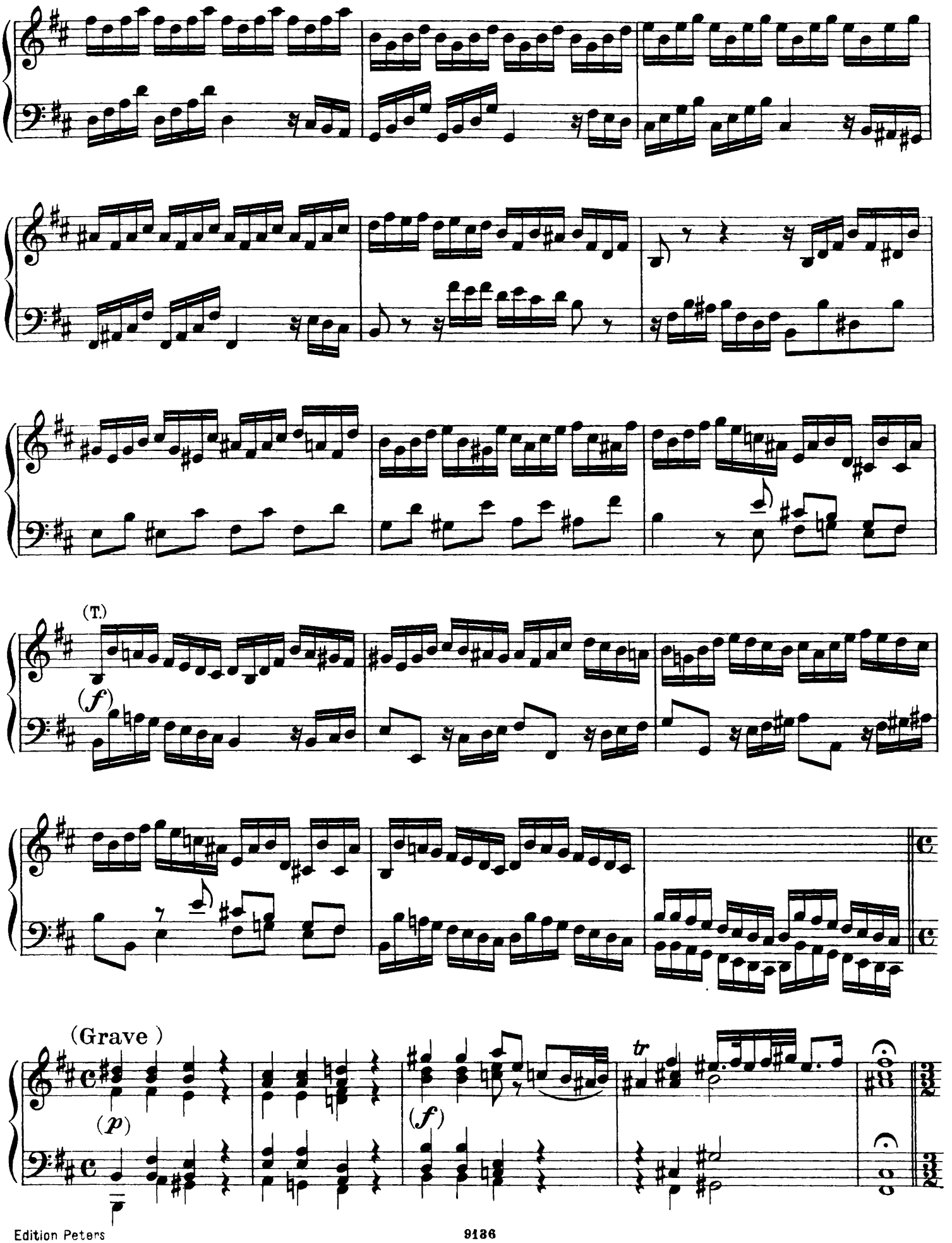
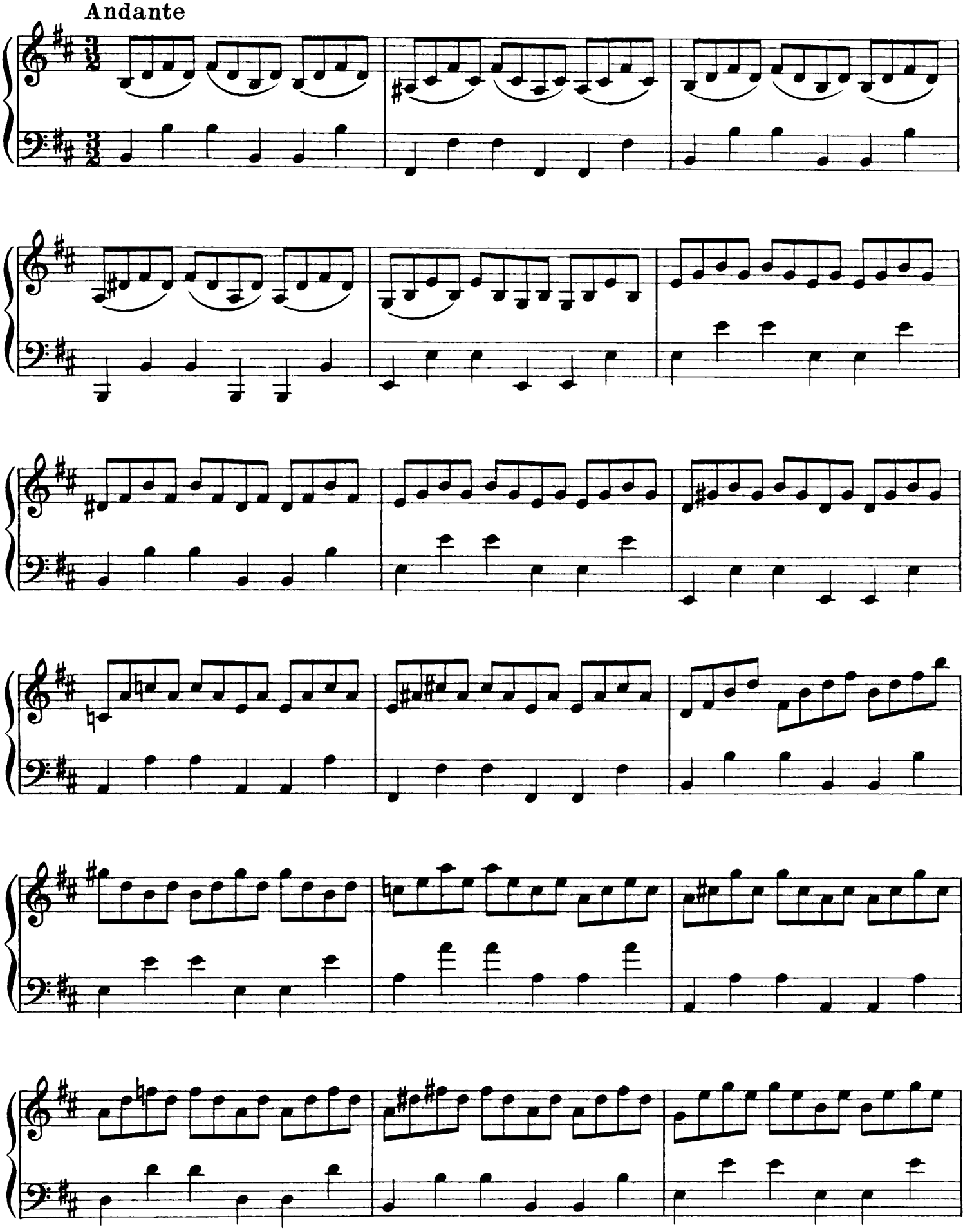
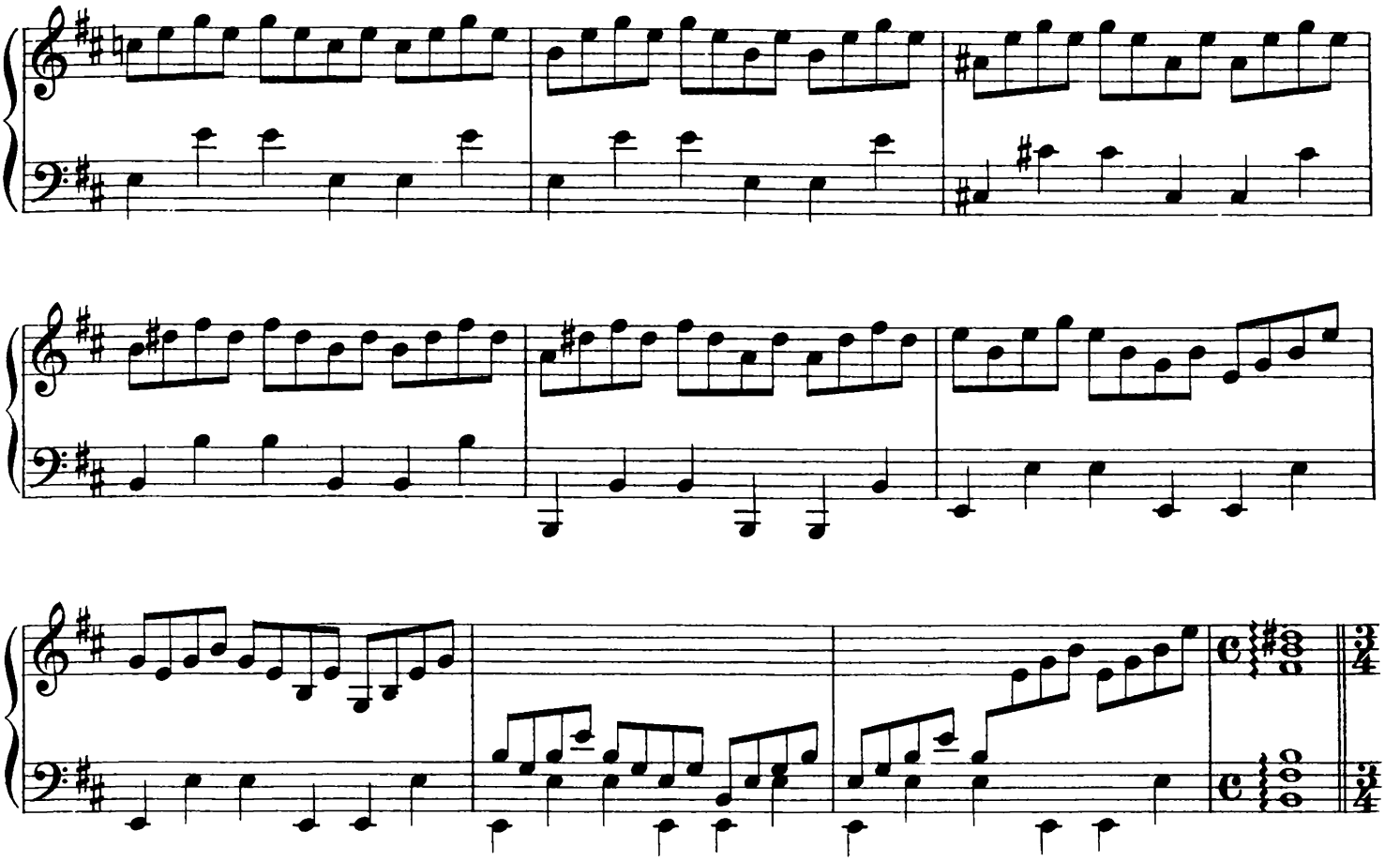
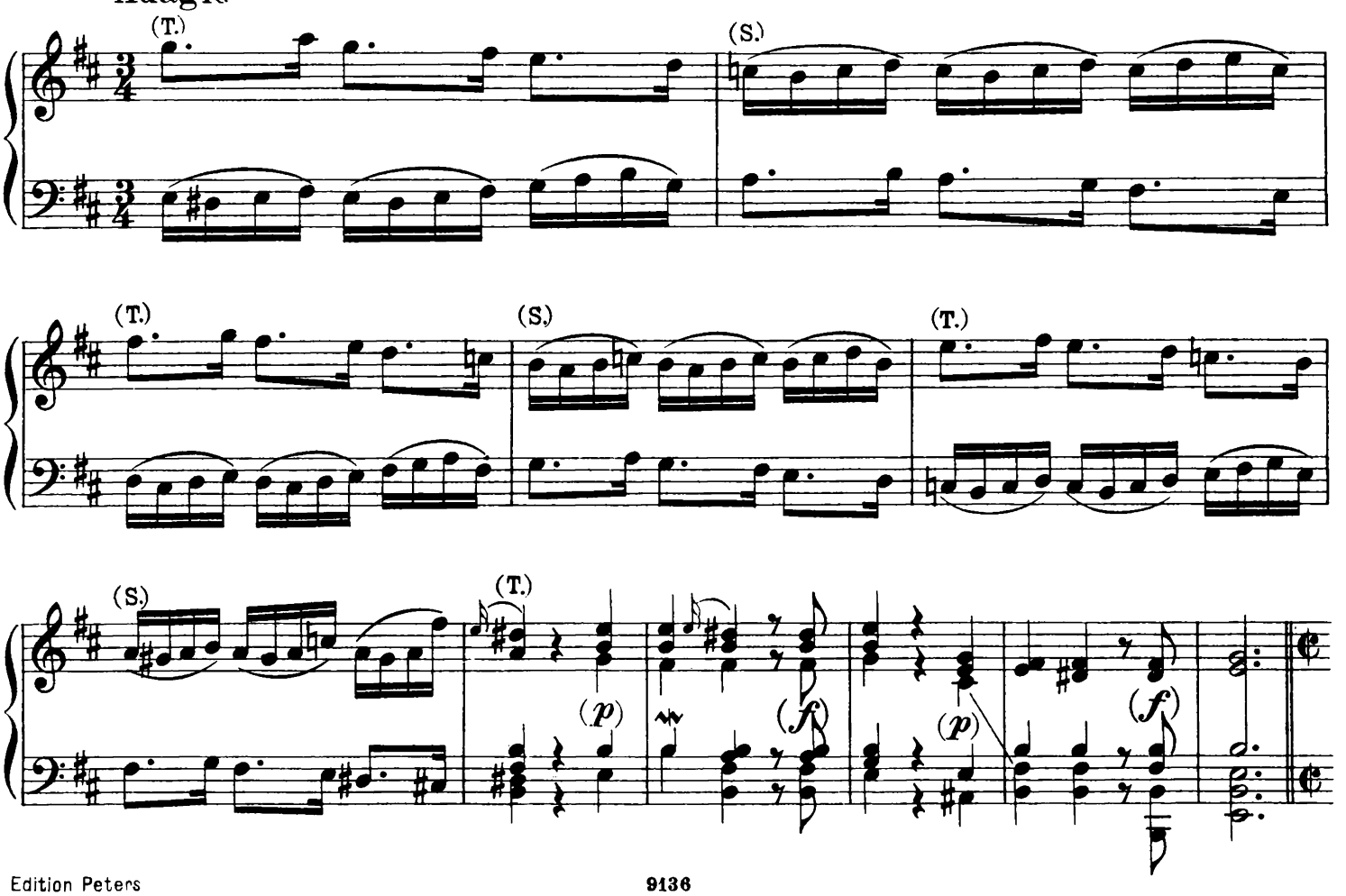
(S.)
(p)


(T.)
(f)
(Grave)
(p)
(f)
tr

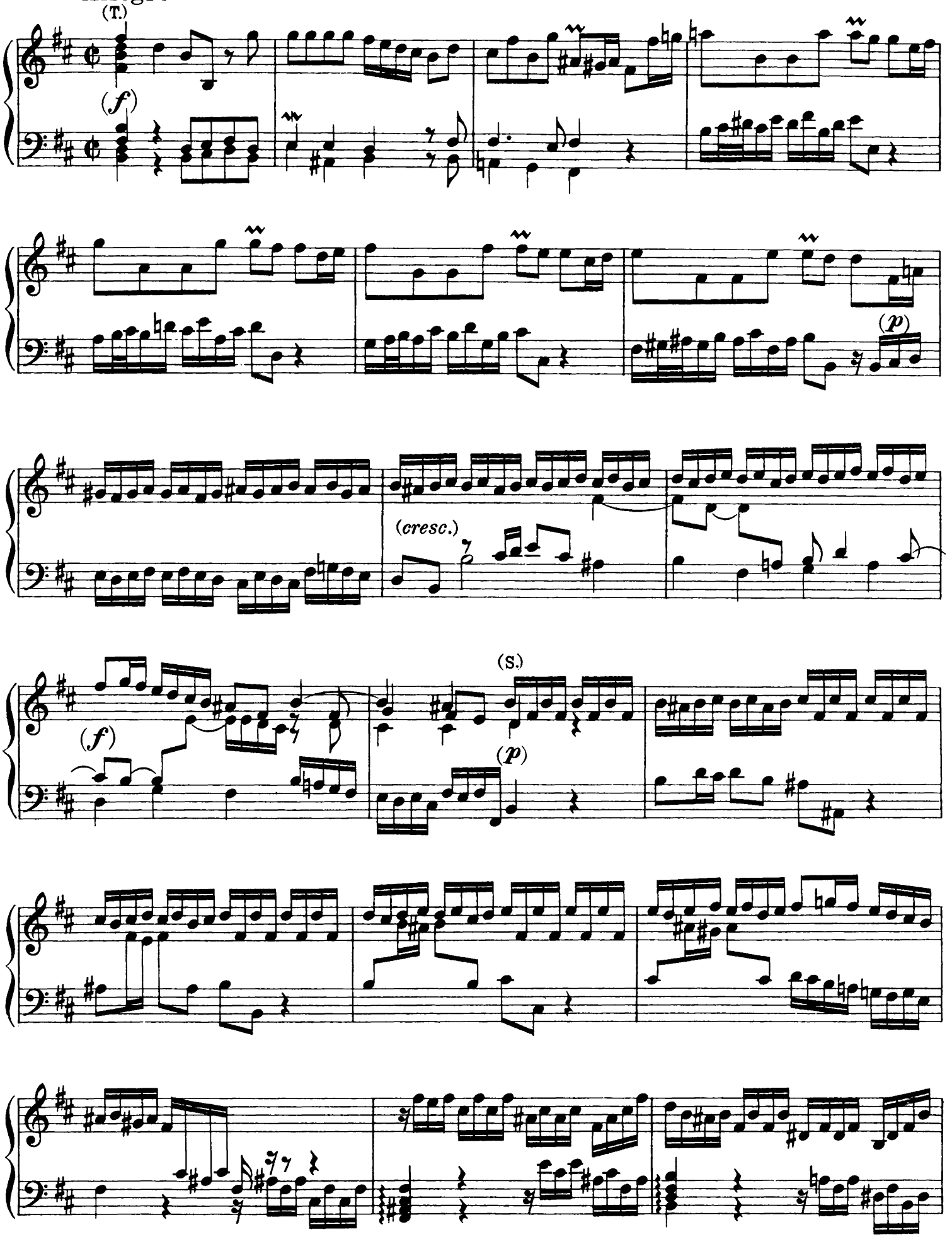

Andante

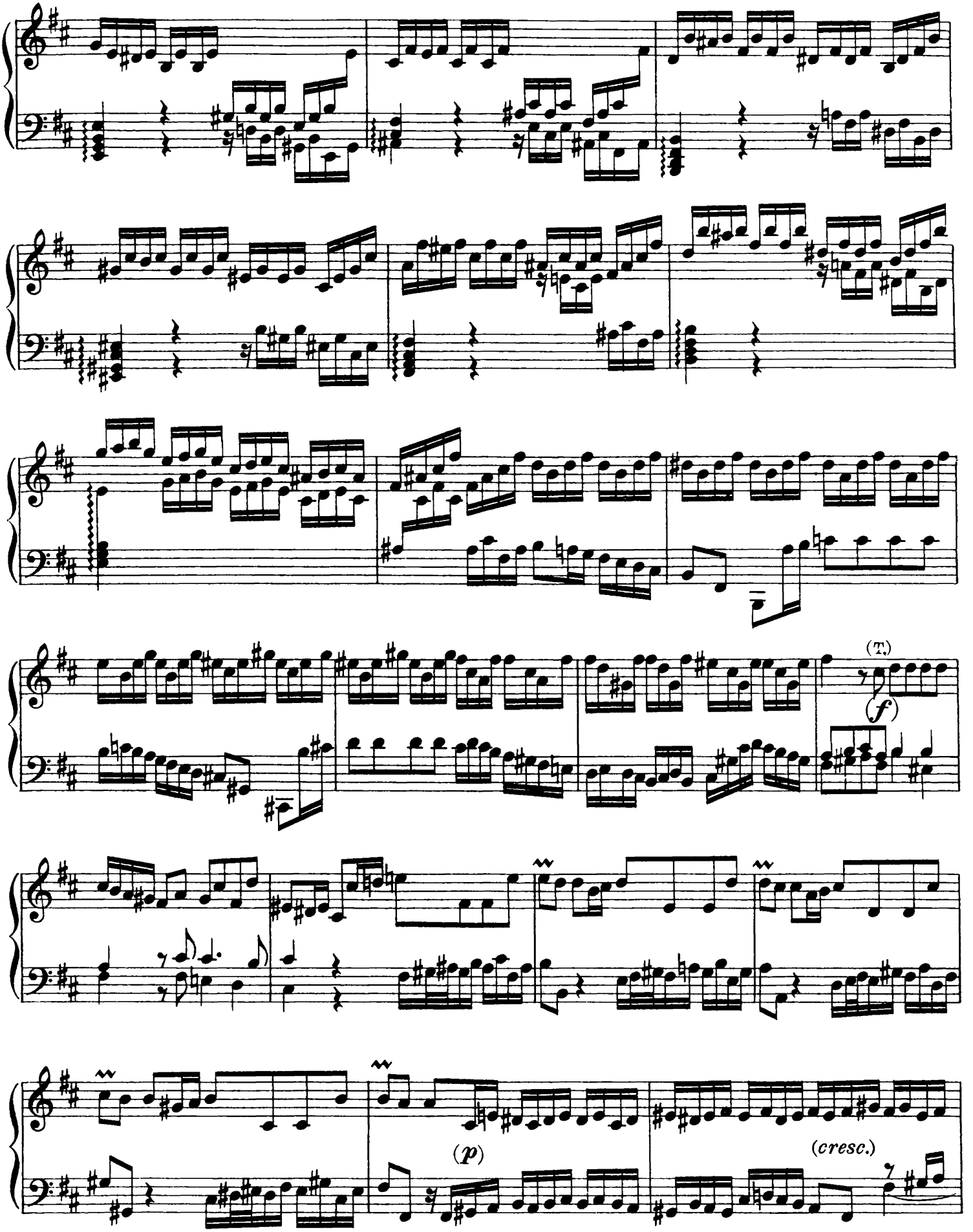


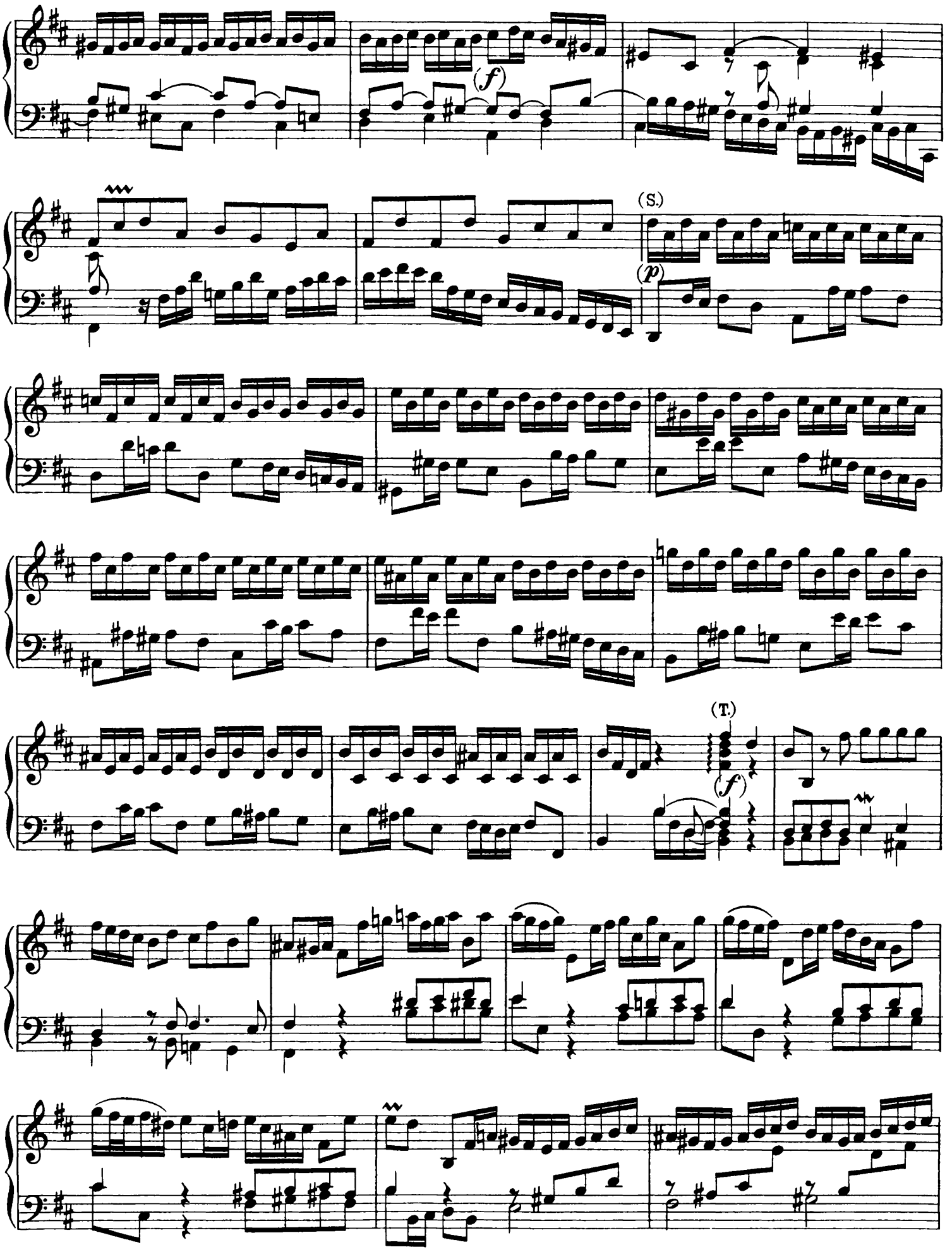
Adagio

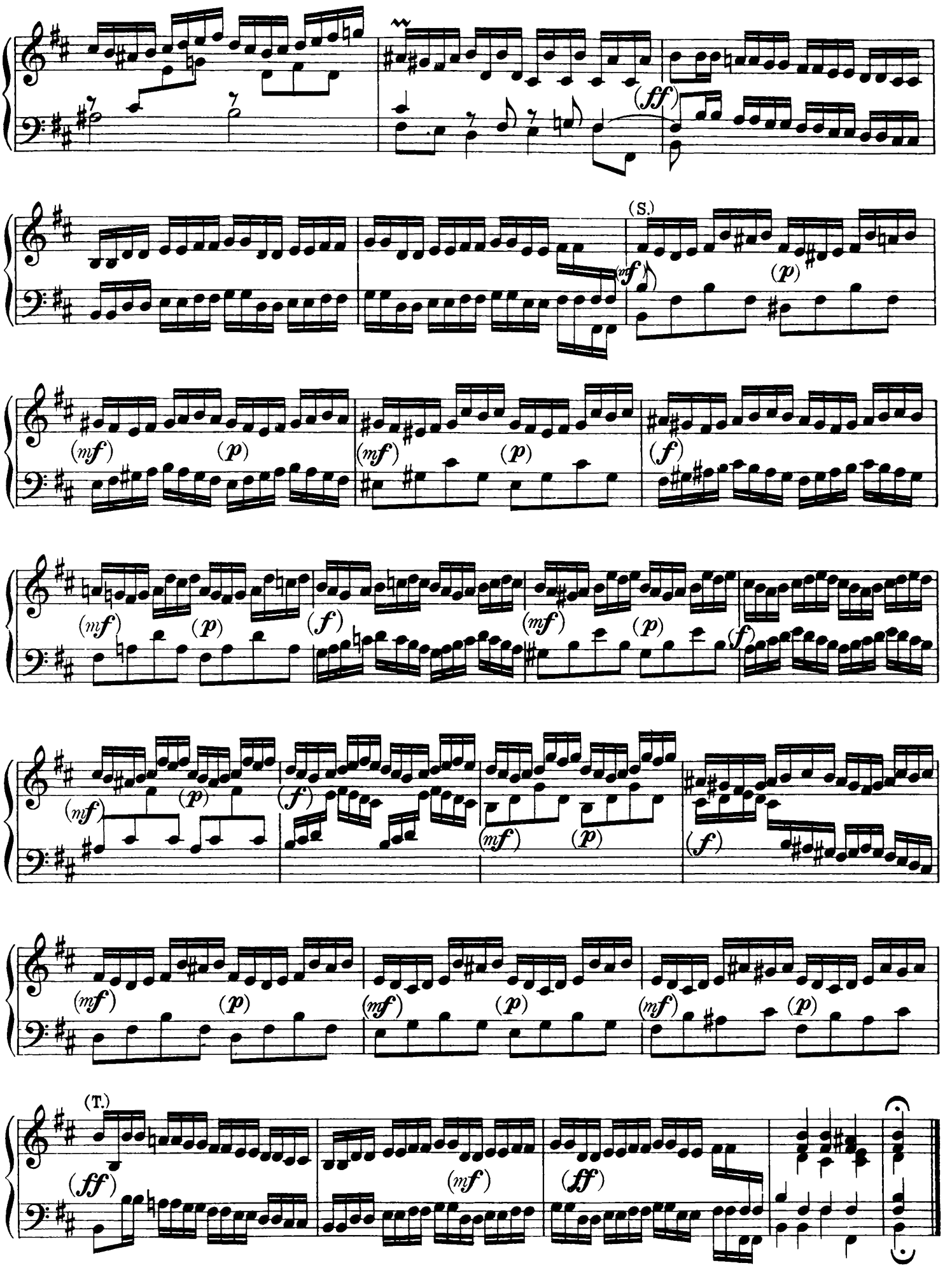


Allegro




(T.)
(f)
(p)
(cresc.)

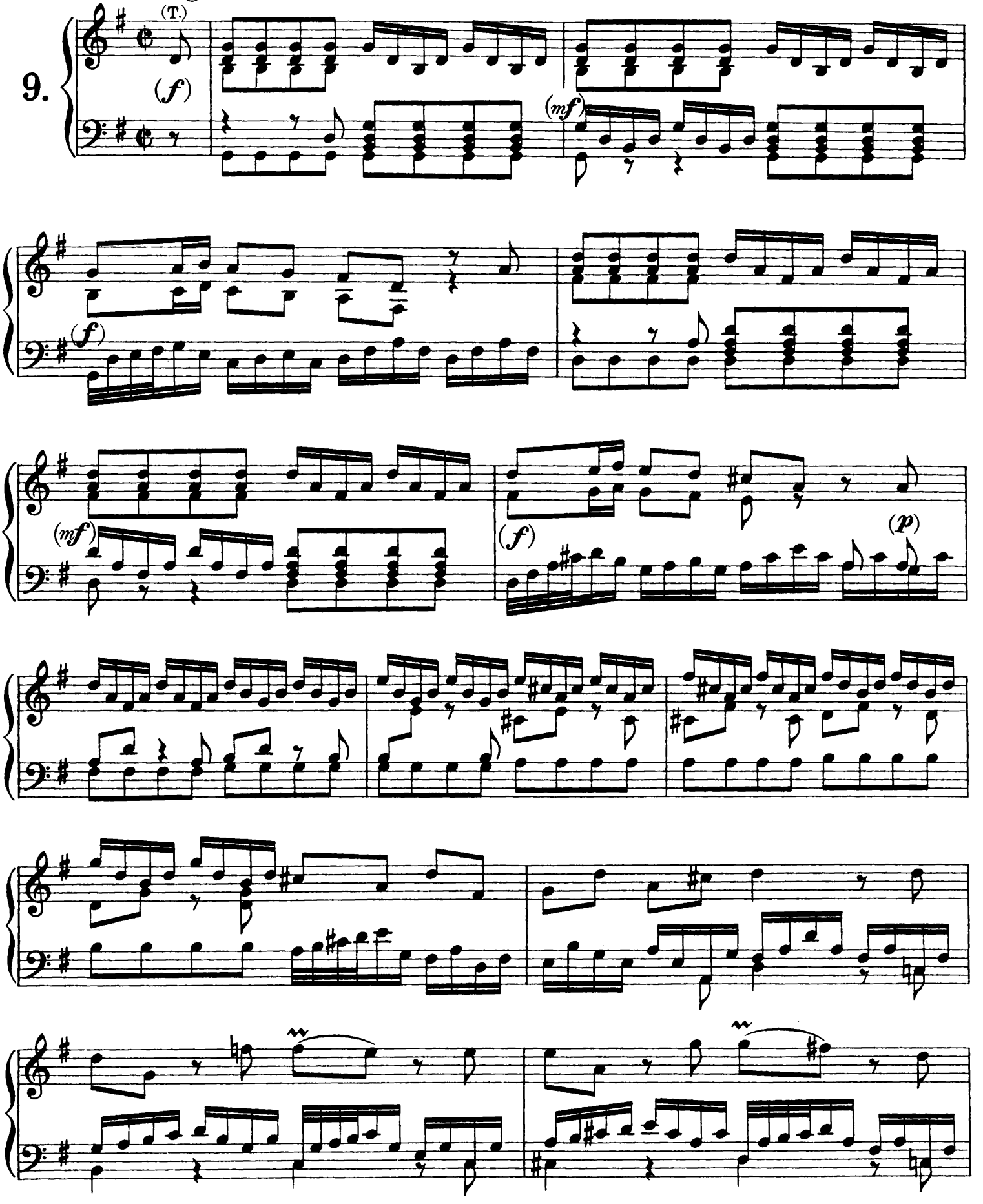

(f)
(S.)
(p)
(T.)
(f)

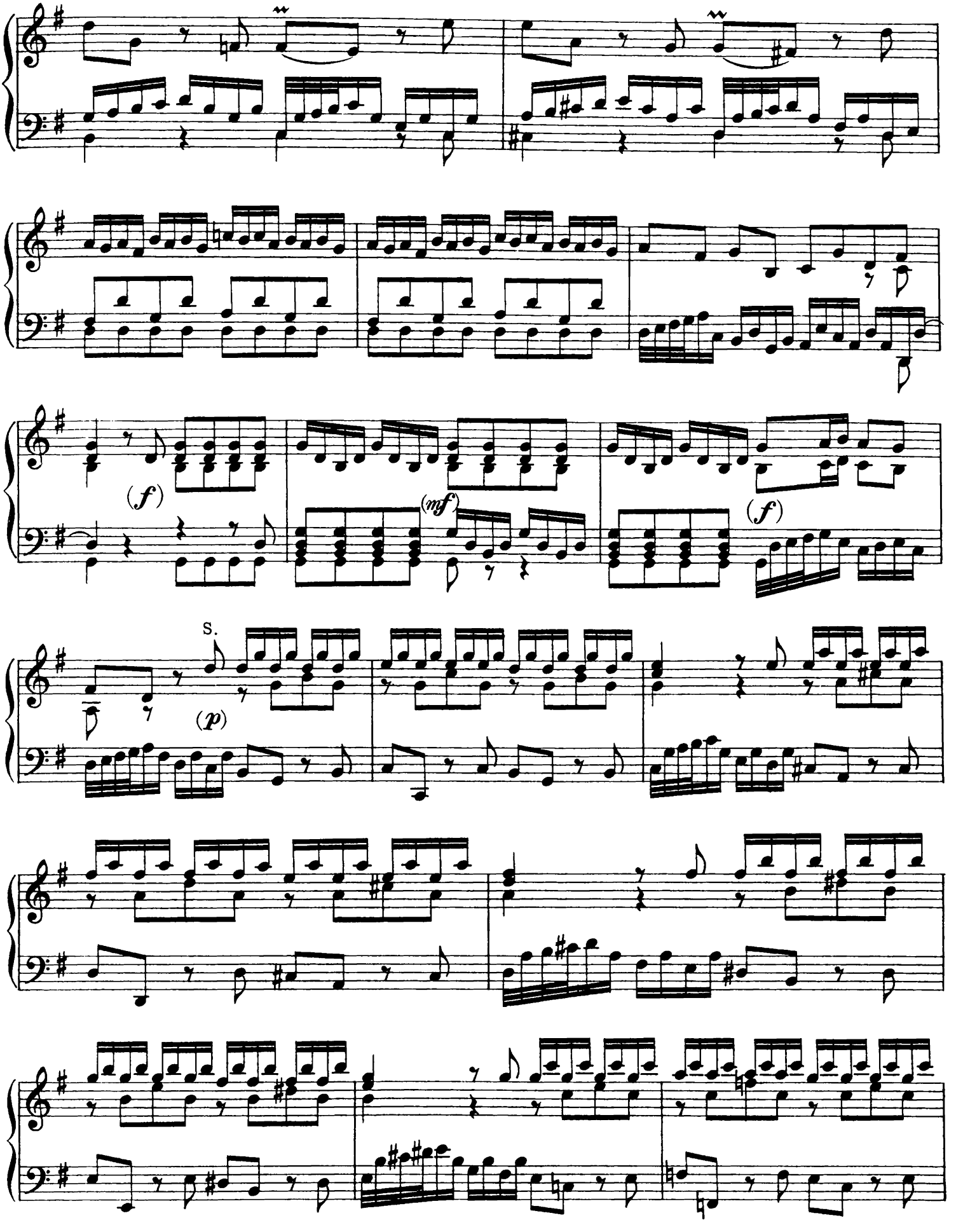

(ff)
(S.)
(mf)
(p)
(f)
(T.)

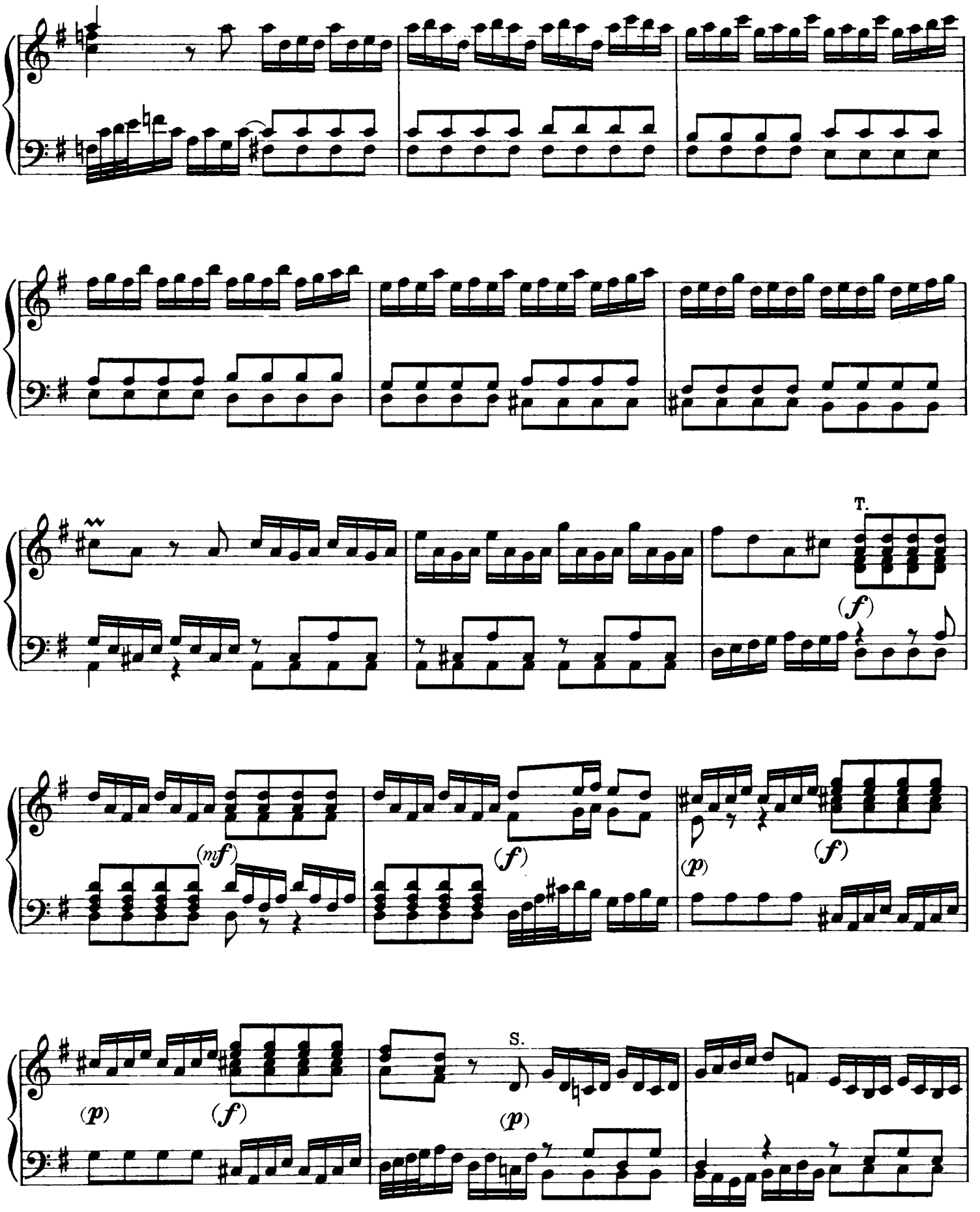
Concerto

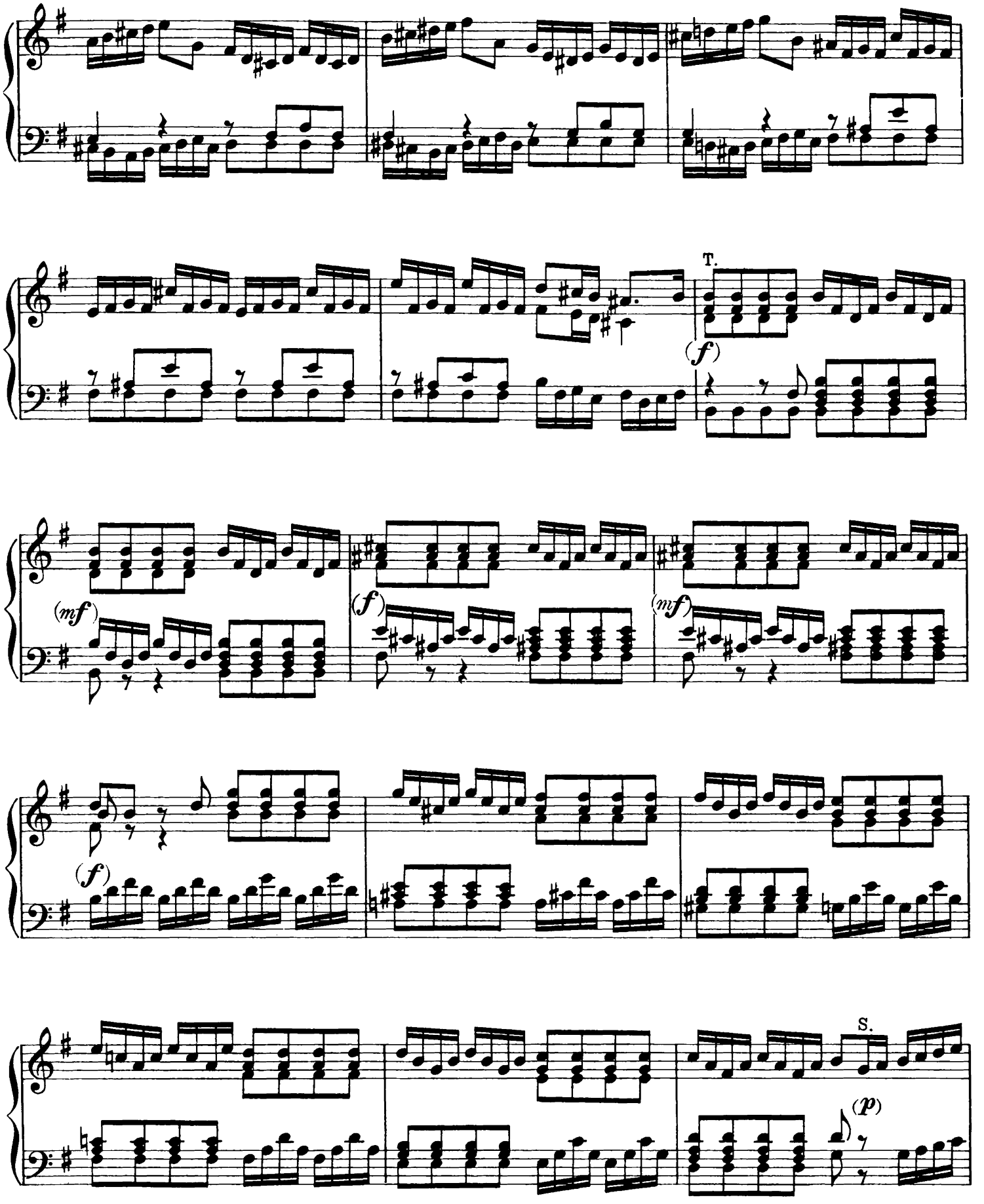
(Allegro)

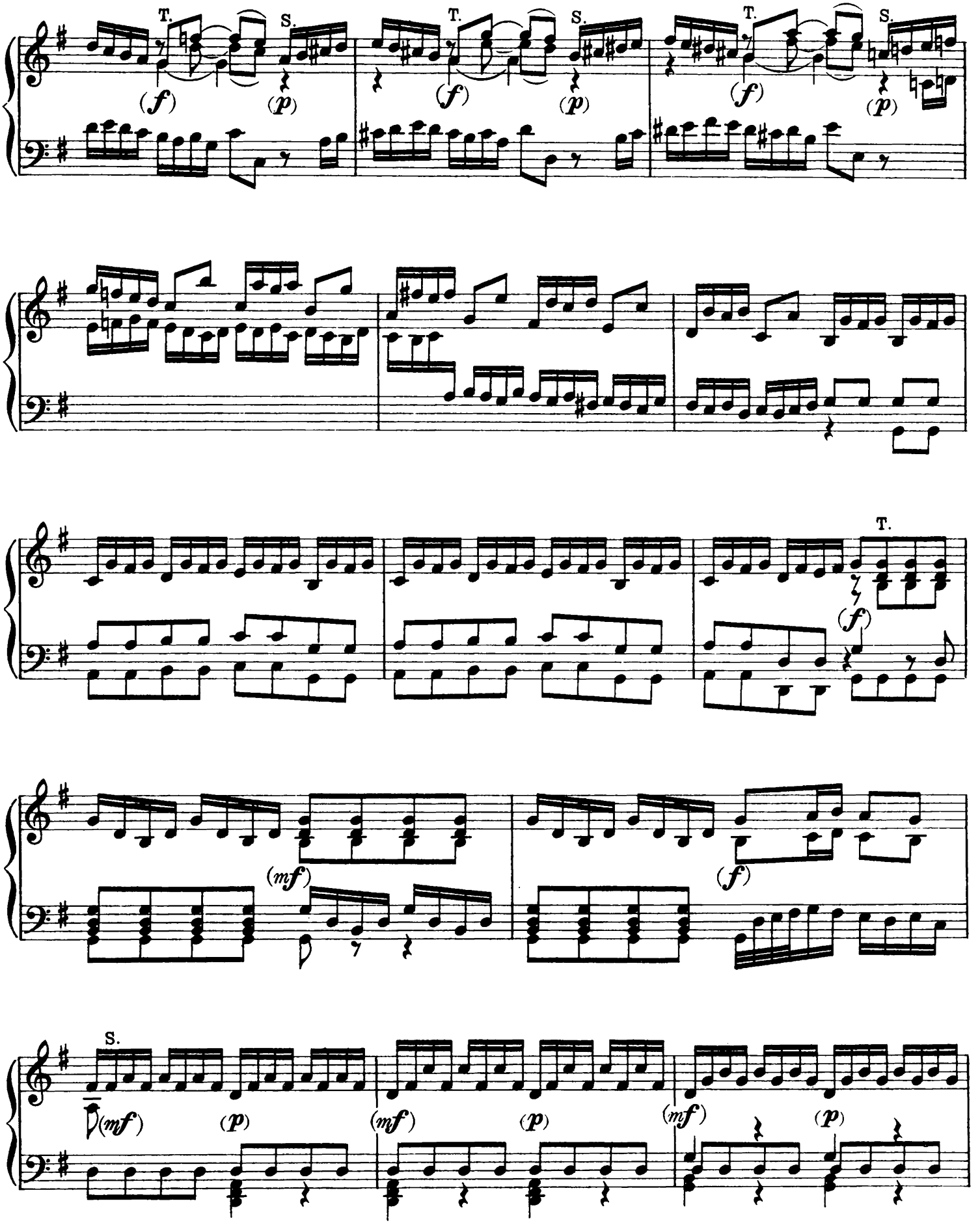
Antonio Vivaldi

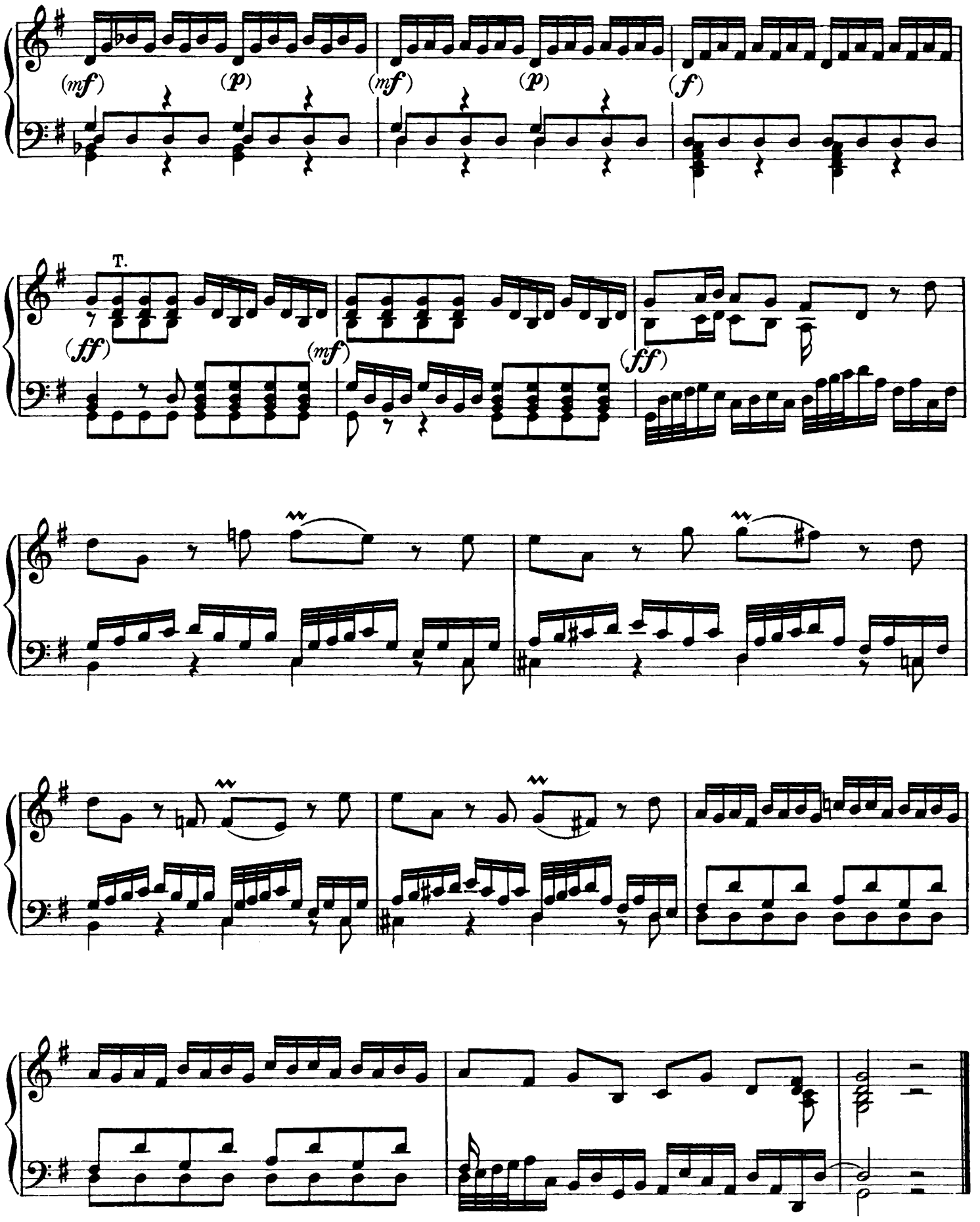



(f)
(mf)
(f)
S.
(p)

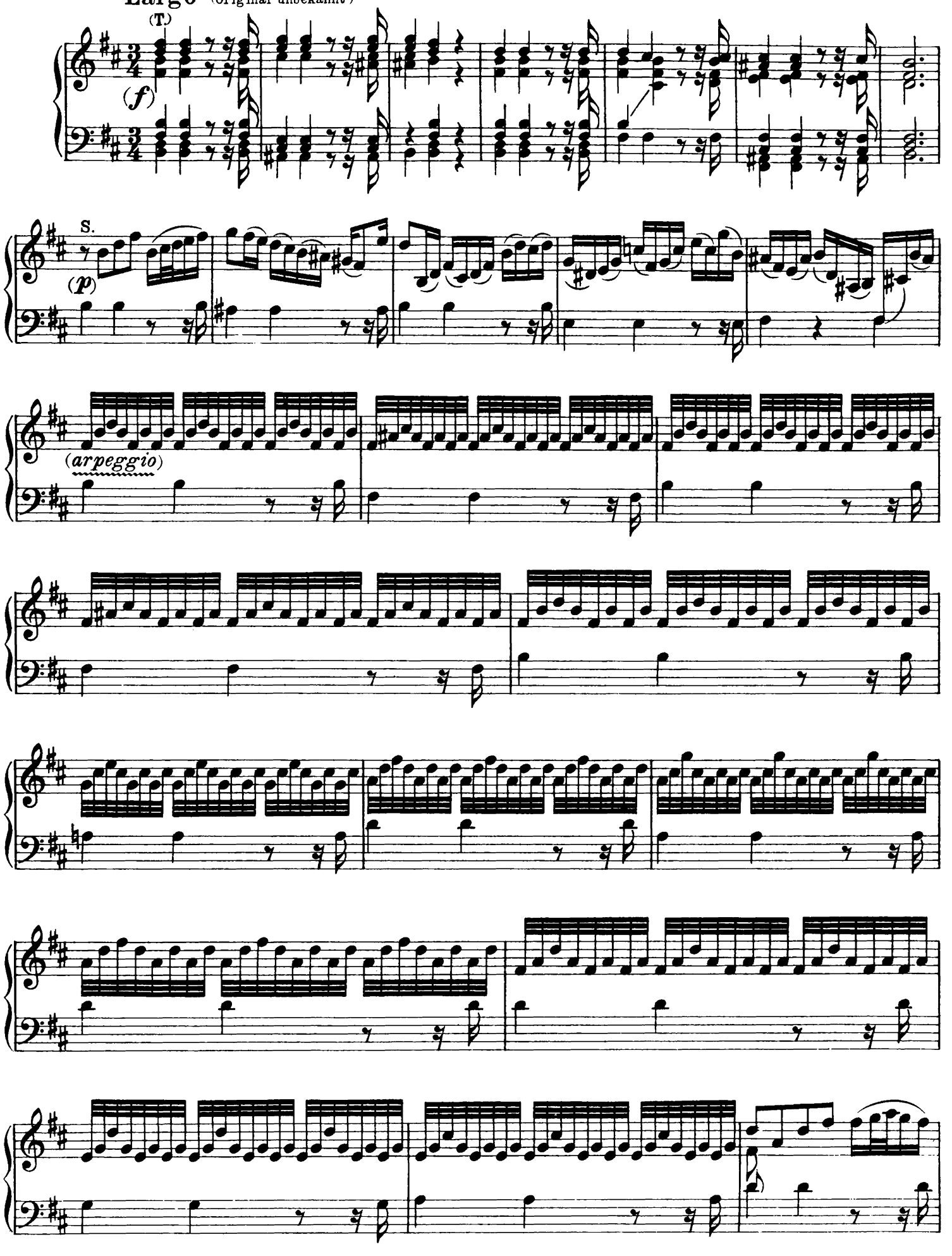

T.
(f)
(mf)
(f)
(p)
(f)
(p)
(f)
S.
(p)

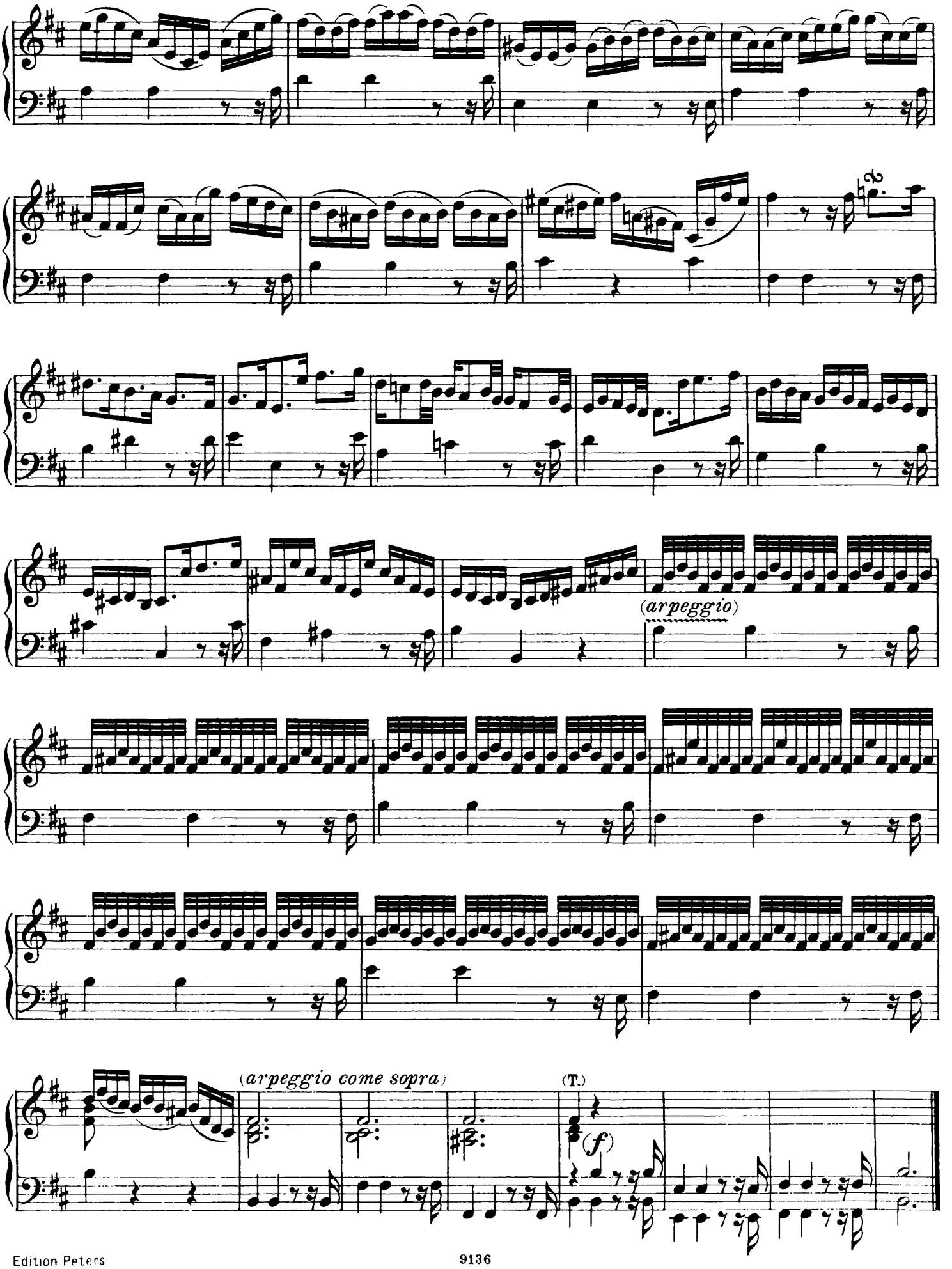

T.
(f)
(mf)
(f)
(mf)
(f)
S.
(p)


T.
S.
(f)
(p)
(mf)

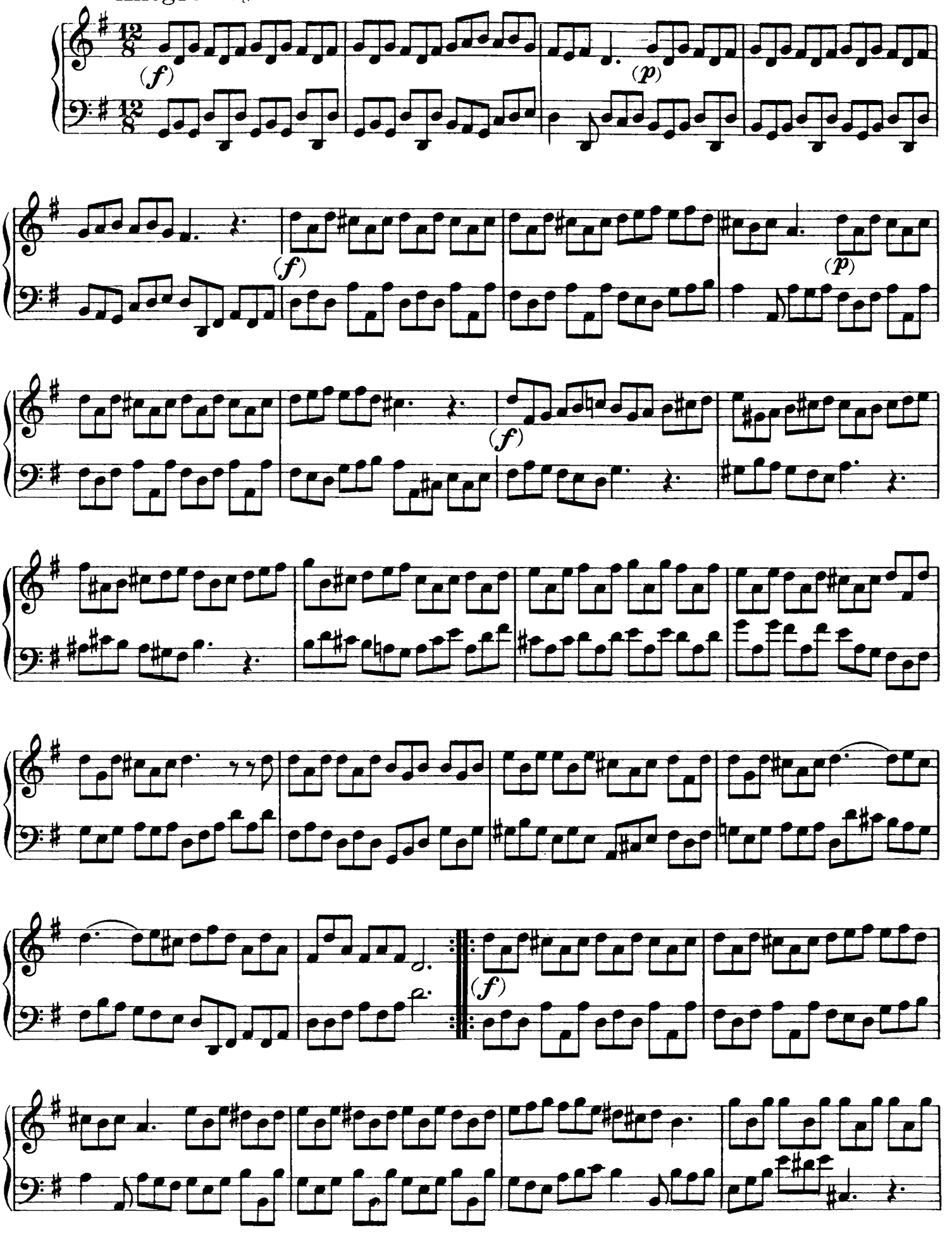

(mf)
(p)
(mf)
(p)
(f)
T.
(ff)
(mf)
(ff)

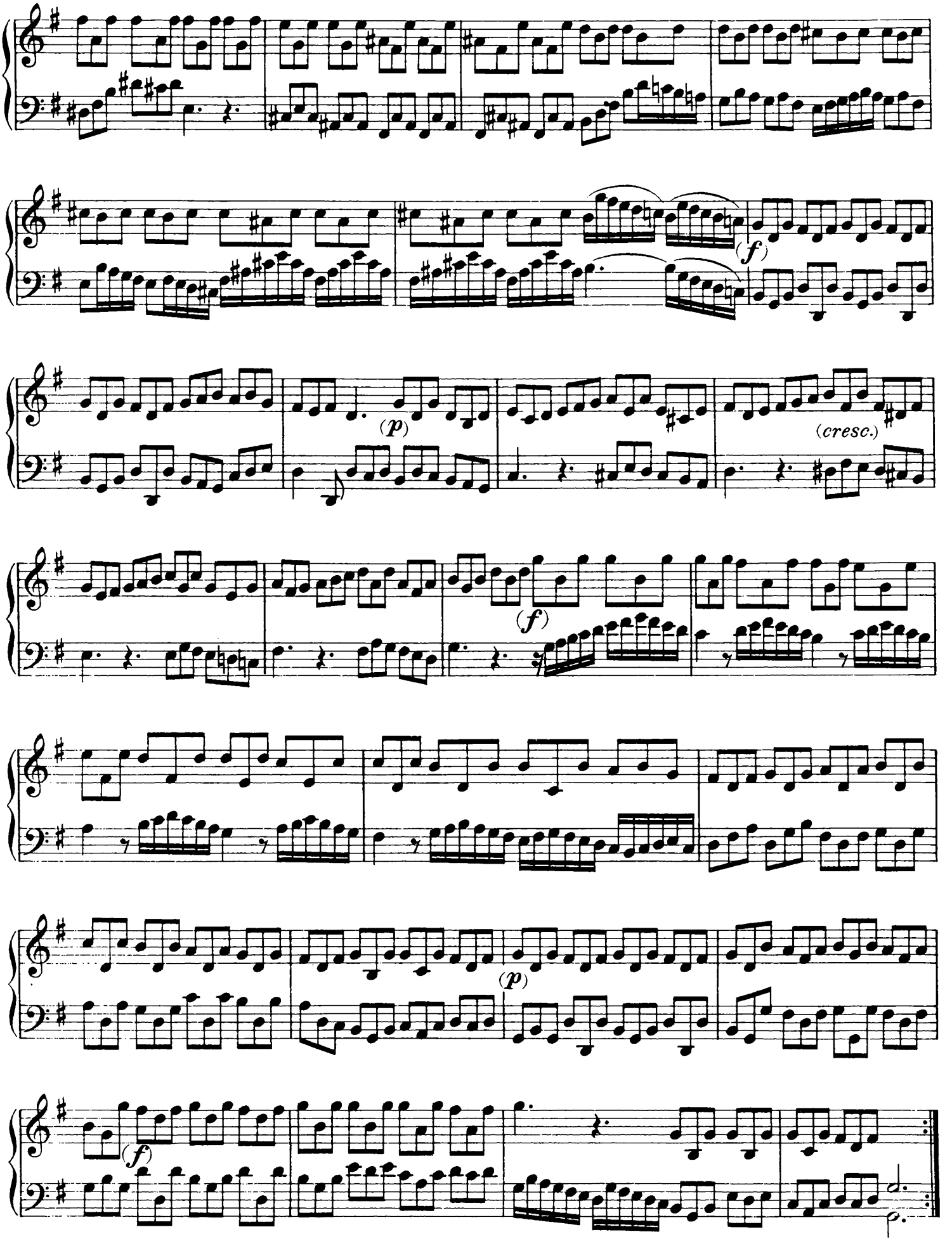
Largo (Original unbekannt)




(arpeggio)
(arpeggio come sopra)
(T.)
(f)

Allegro (Original unbekannt)



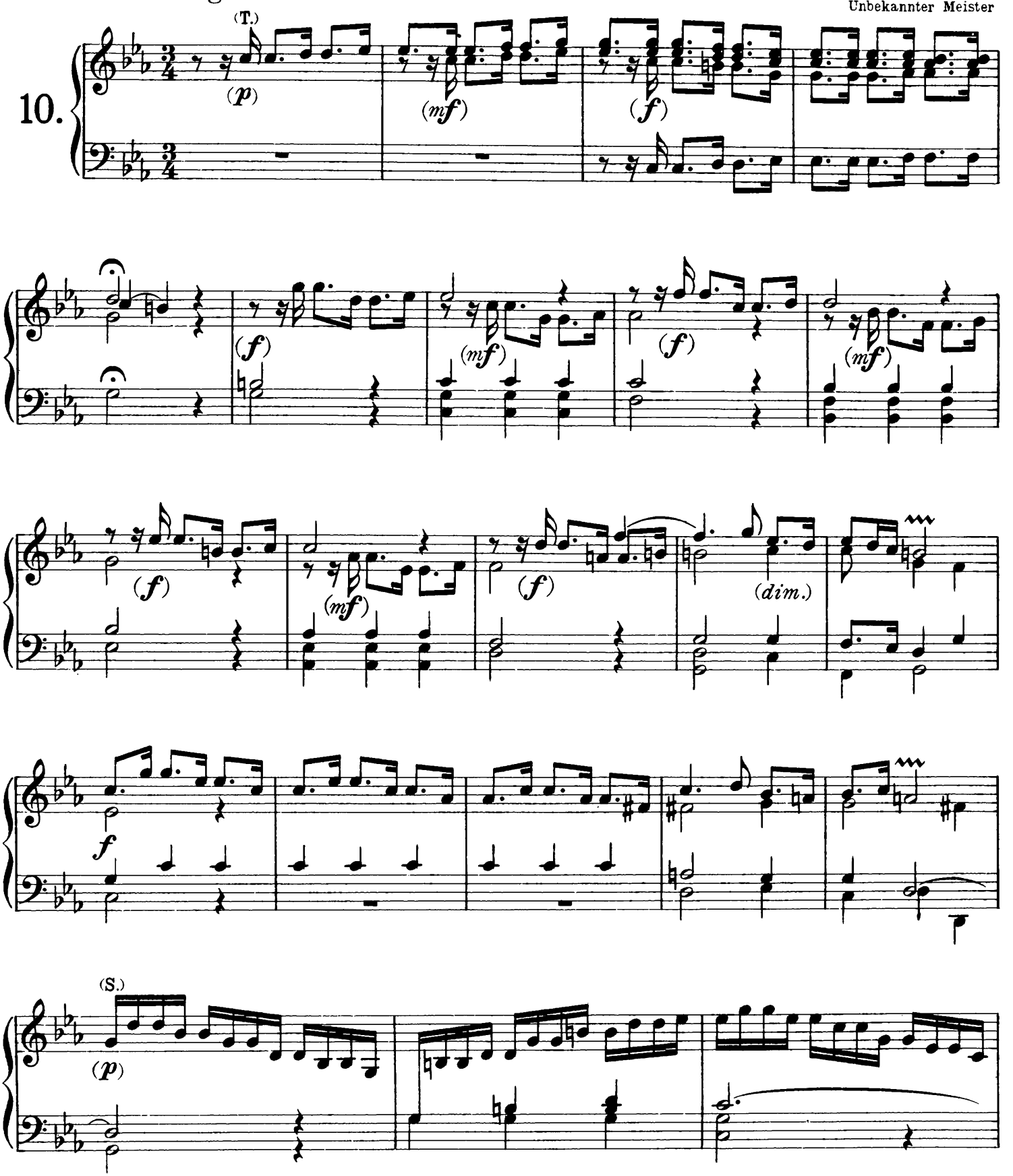

(f)
(p)
(cresc.)
(f)
(p)
(f)

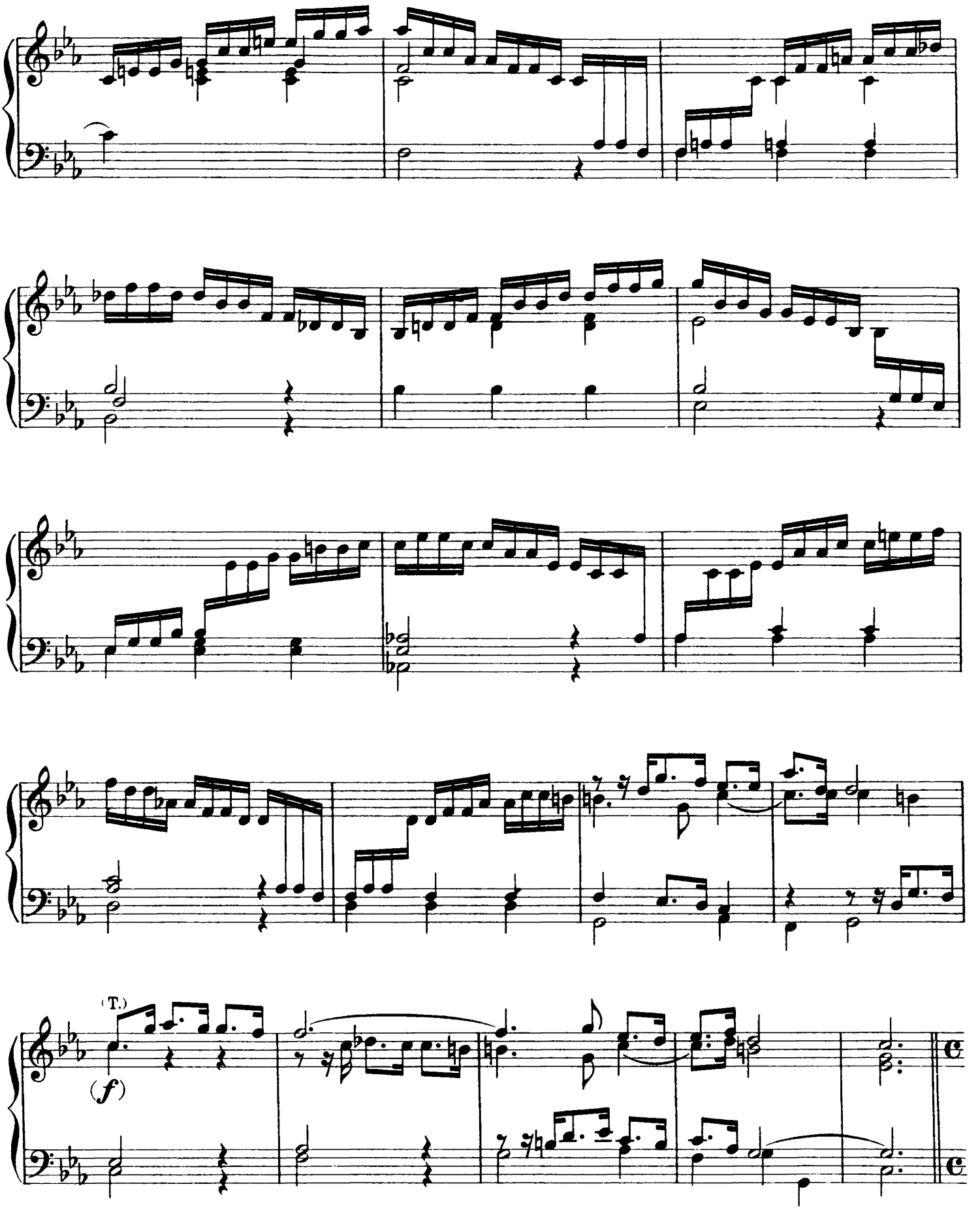
Concerto

Adagio

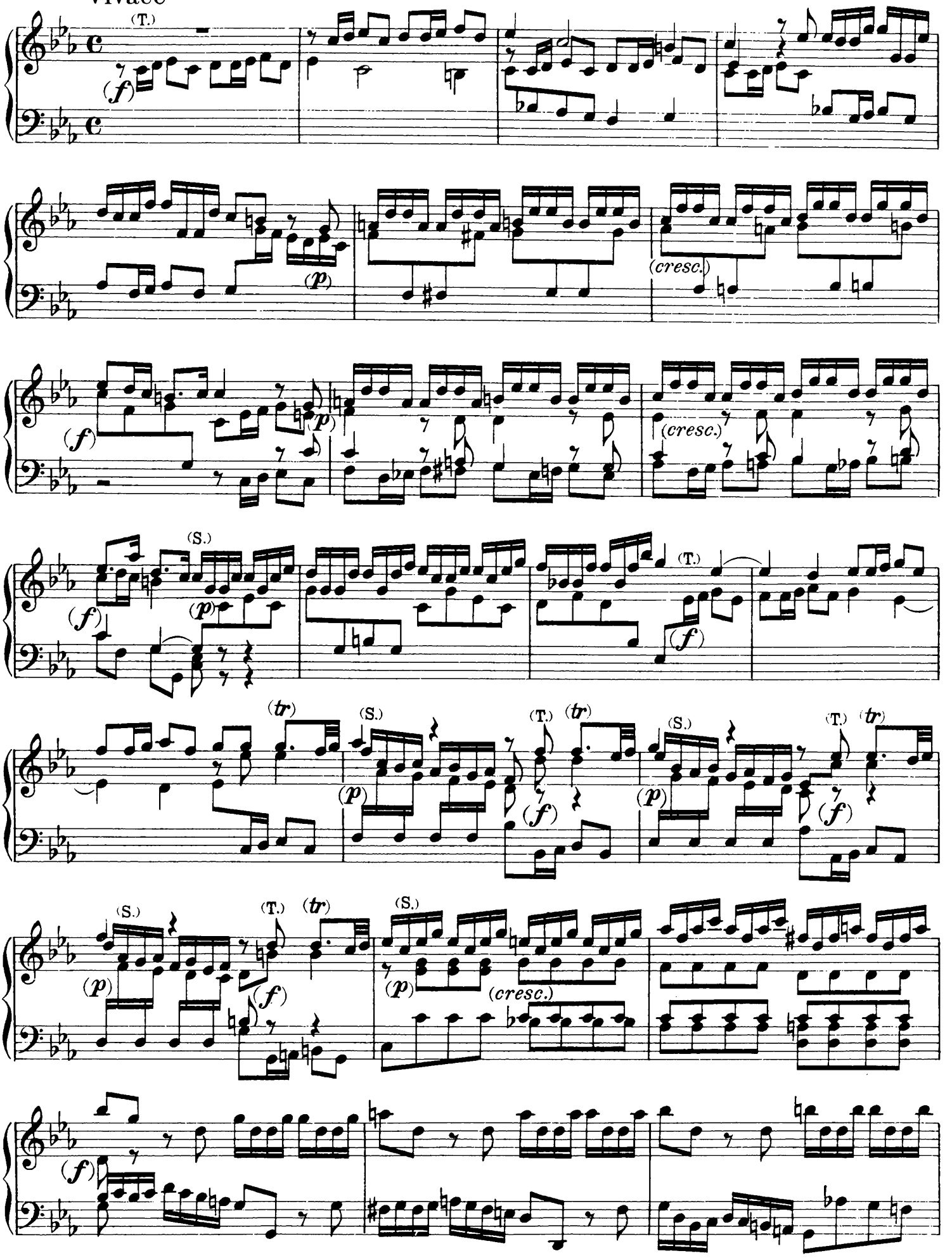
Unbekannter Meister

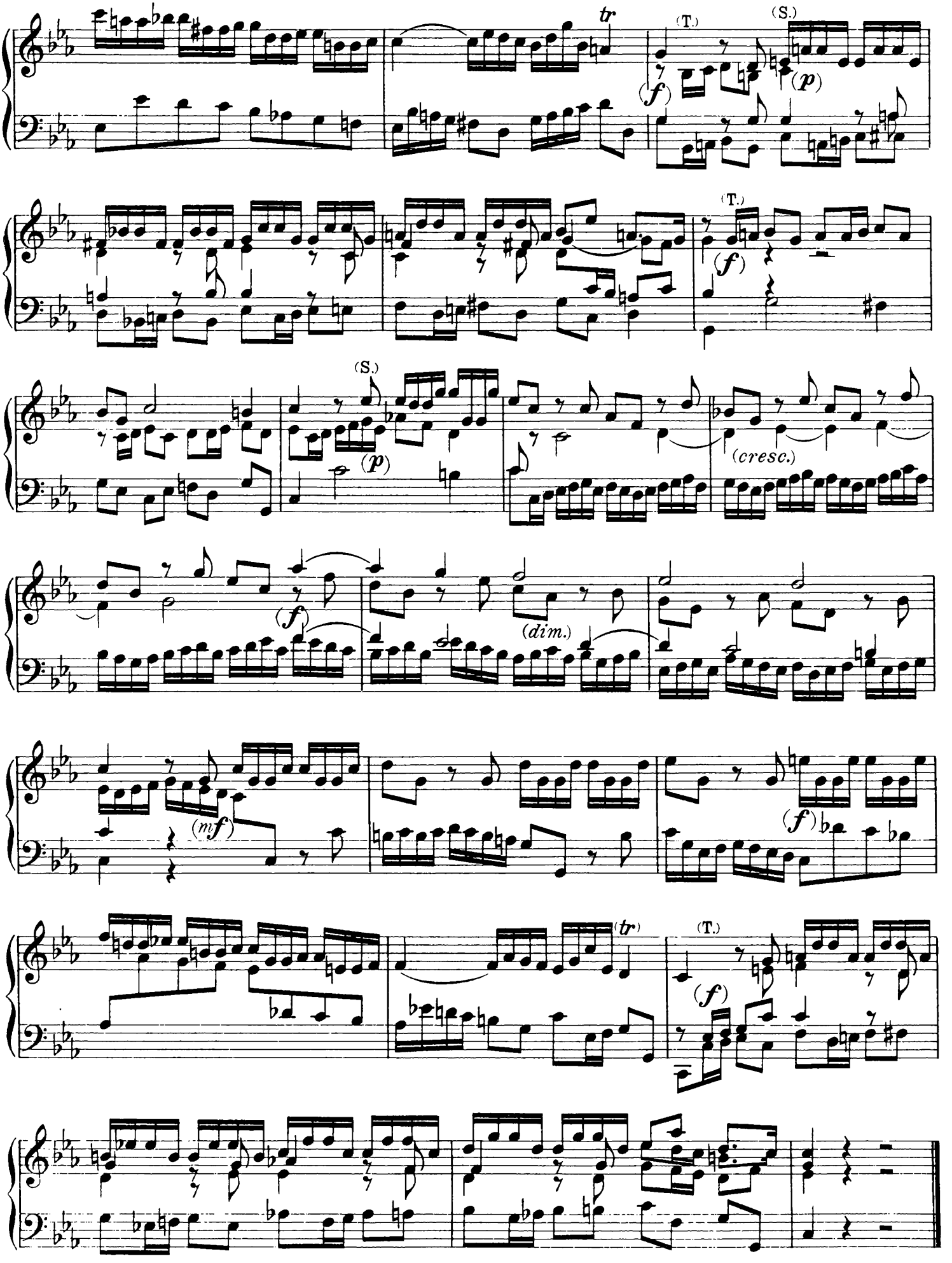
10.

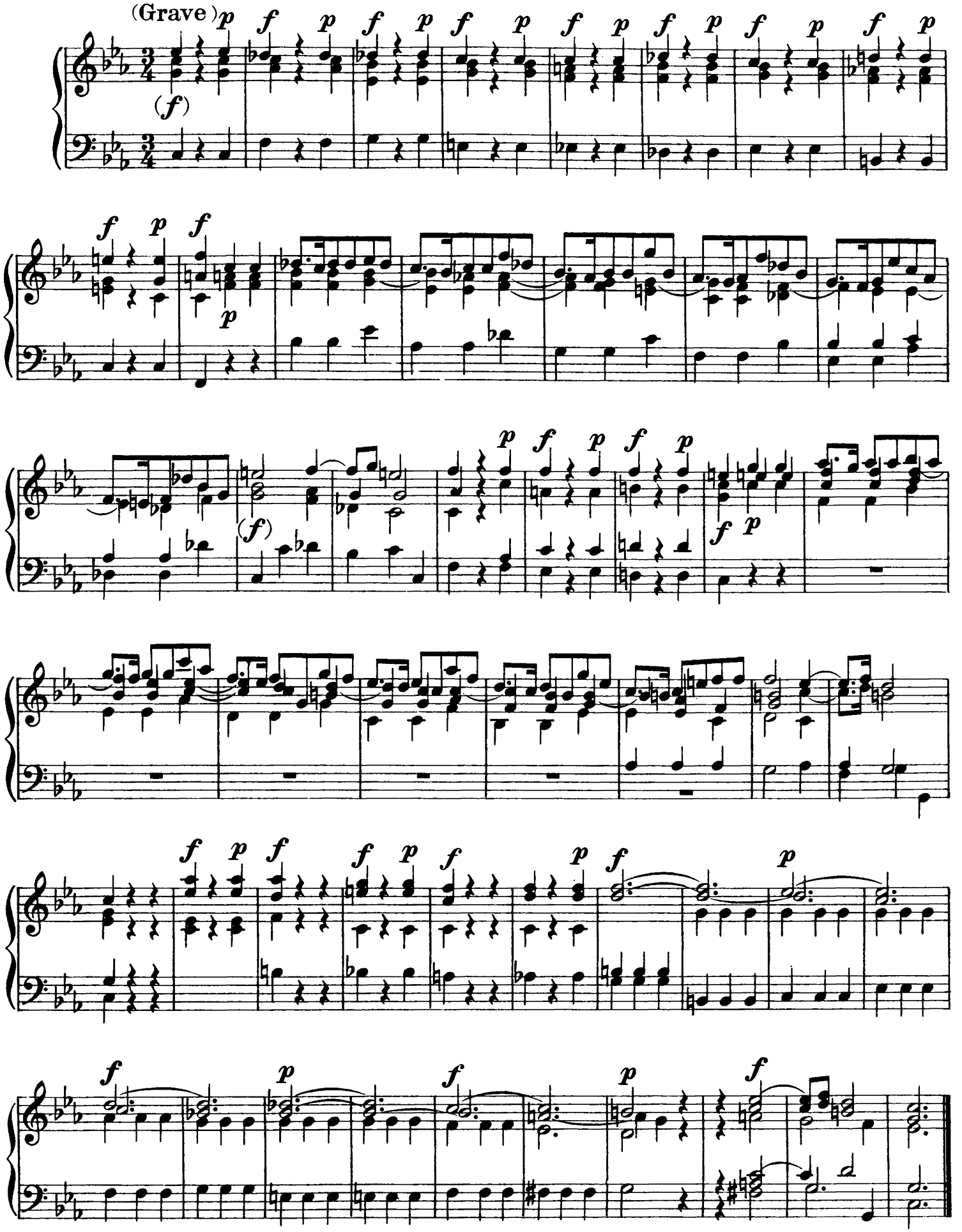


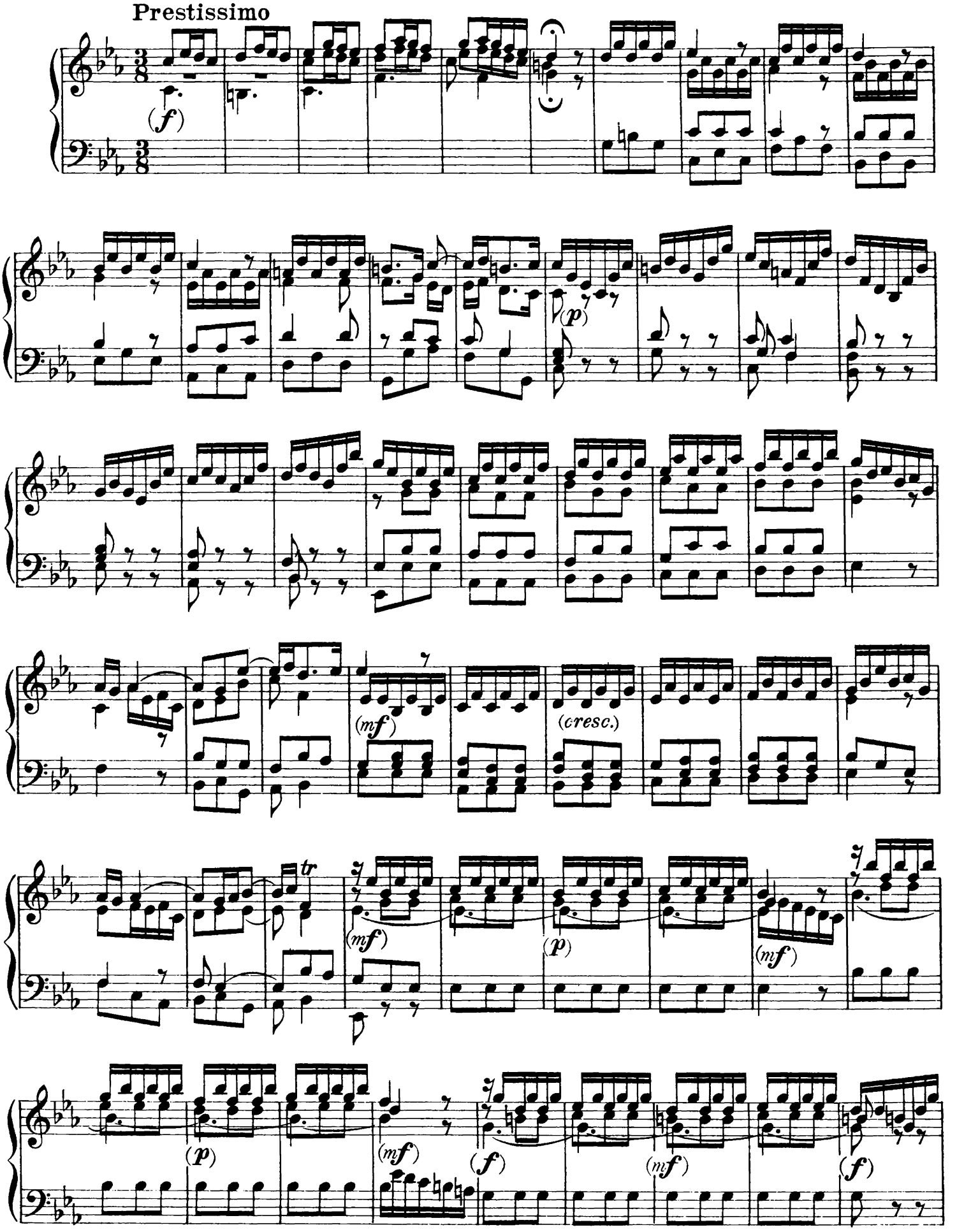

(T.)
(f)

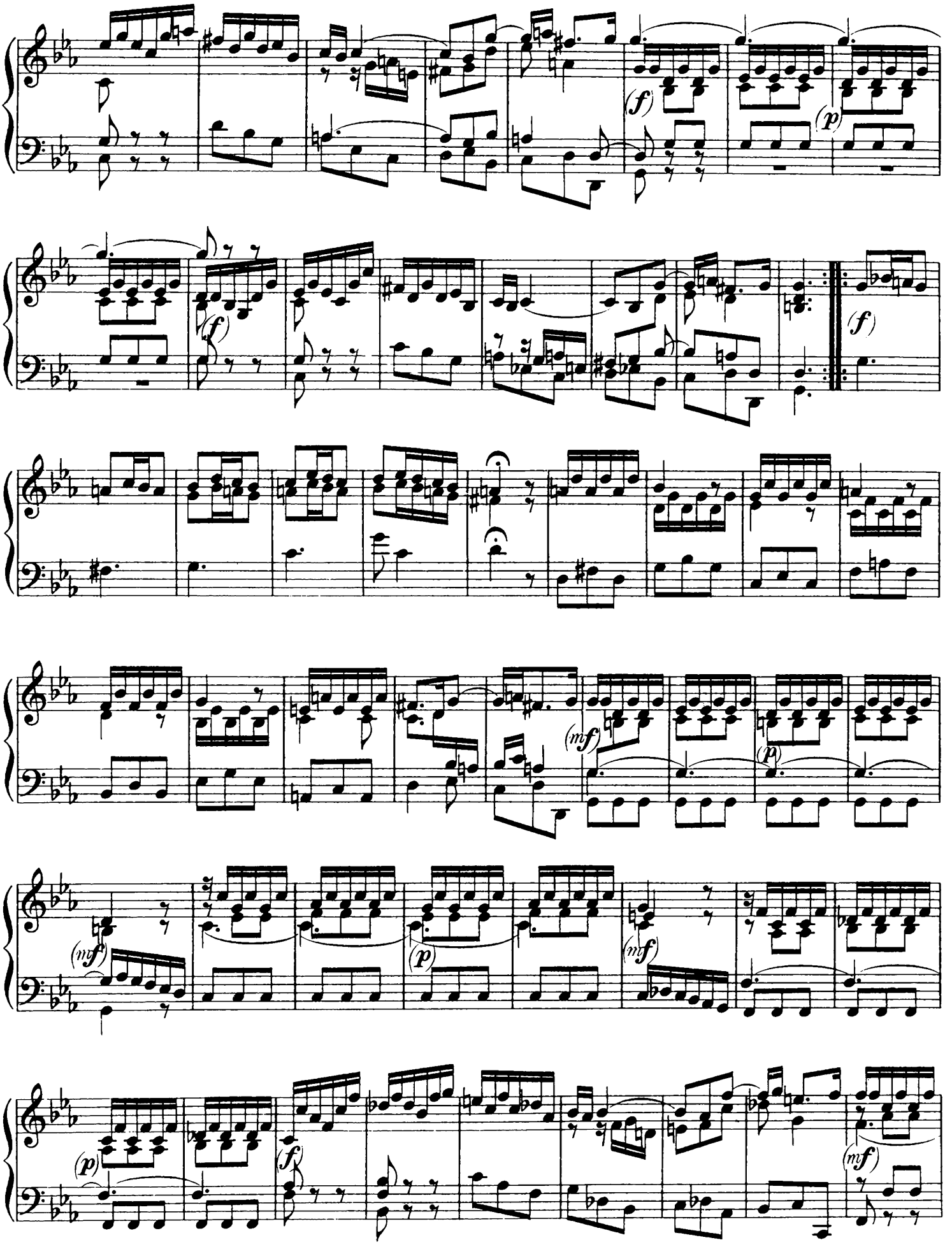
Vivace

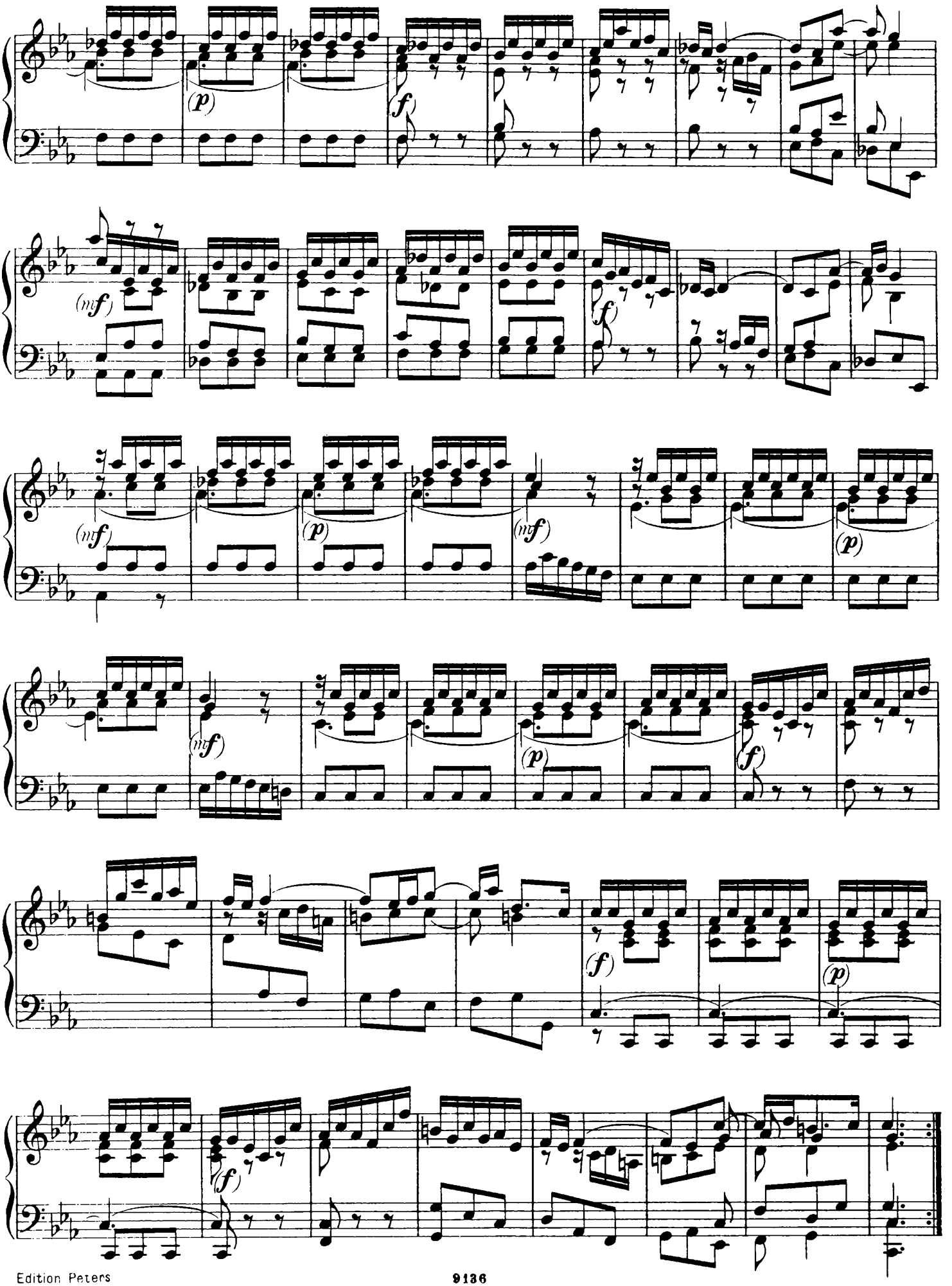



tr
(T.)
(S.)
(f)
(p)
(T.)
(f)
(S.)
(p)
(cresc.)
(f)
(dim.)
(mf)
(f)
(tr)
(T.)
(f)


(Grave)


Prestissimo
(f)
(p)
(mf)
(cresc.)
tr
(mf)
(p)
(mf)
(p)
(mf)
(f)
(mf)
(f)


(f)
(p)
(f)
(f)
(mf)
(p)
(mf)
(p)
(mf)
(p)
(f)
(mf)

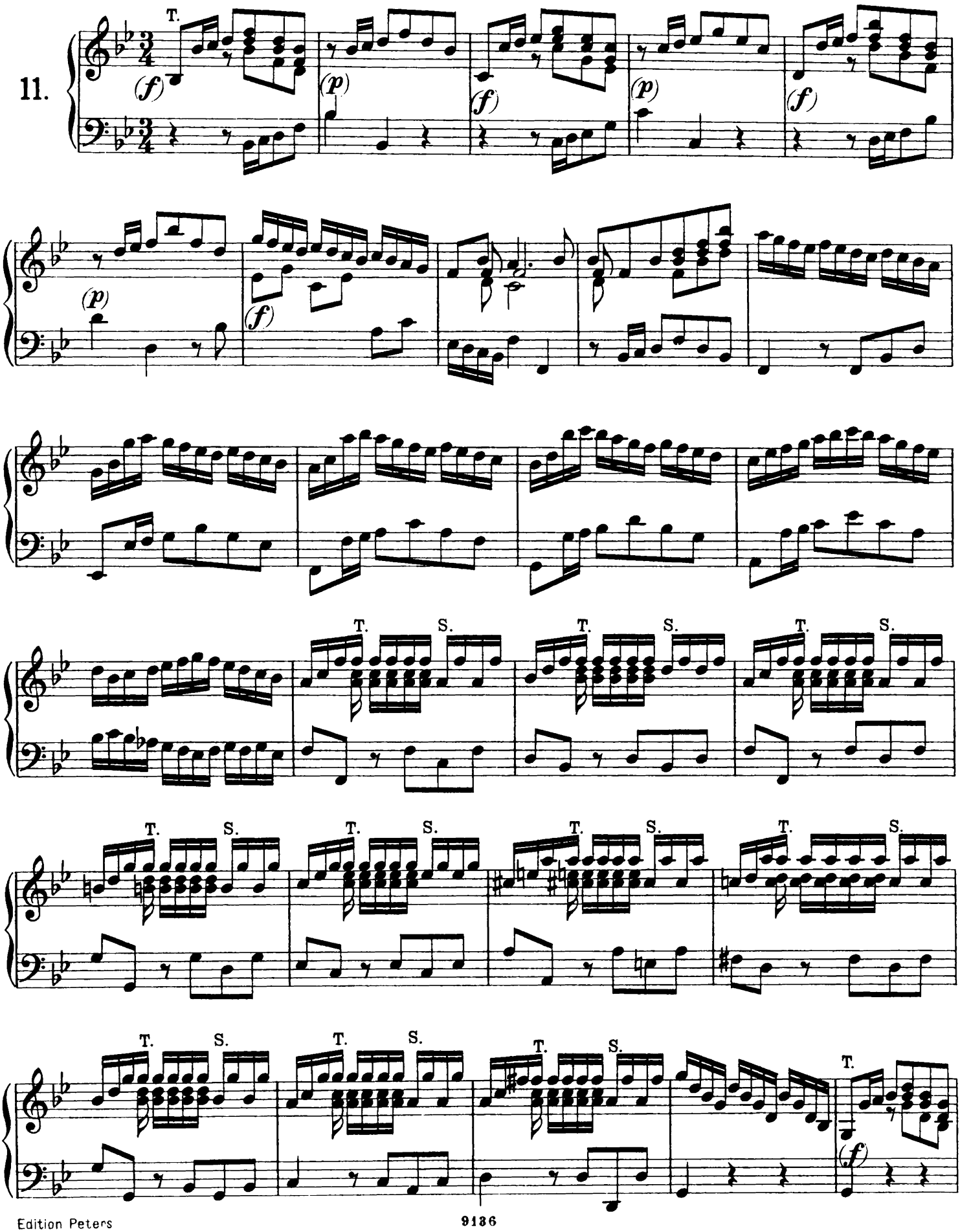

(p)
f
(mf)
f
(mf)
(p)
(mf)
(p)
(mf)
(p)
f
f
(p)
f
(p)
f

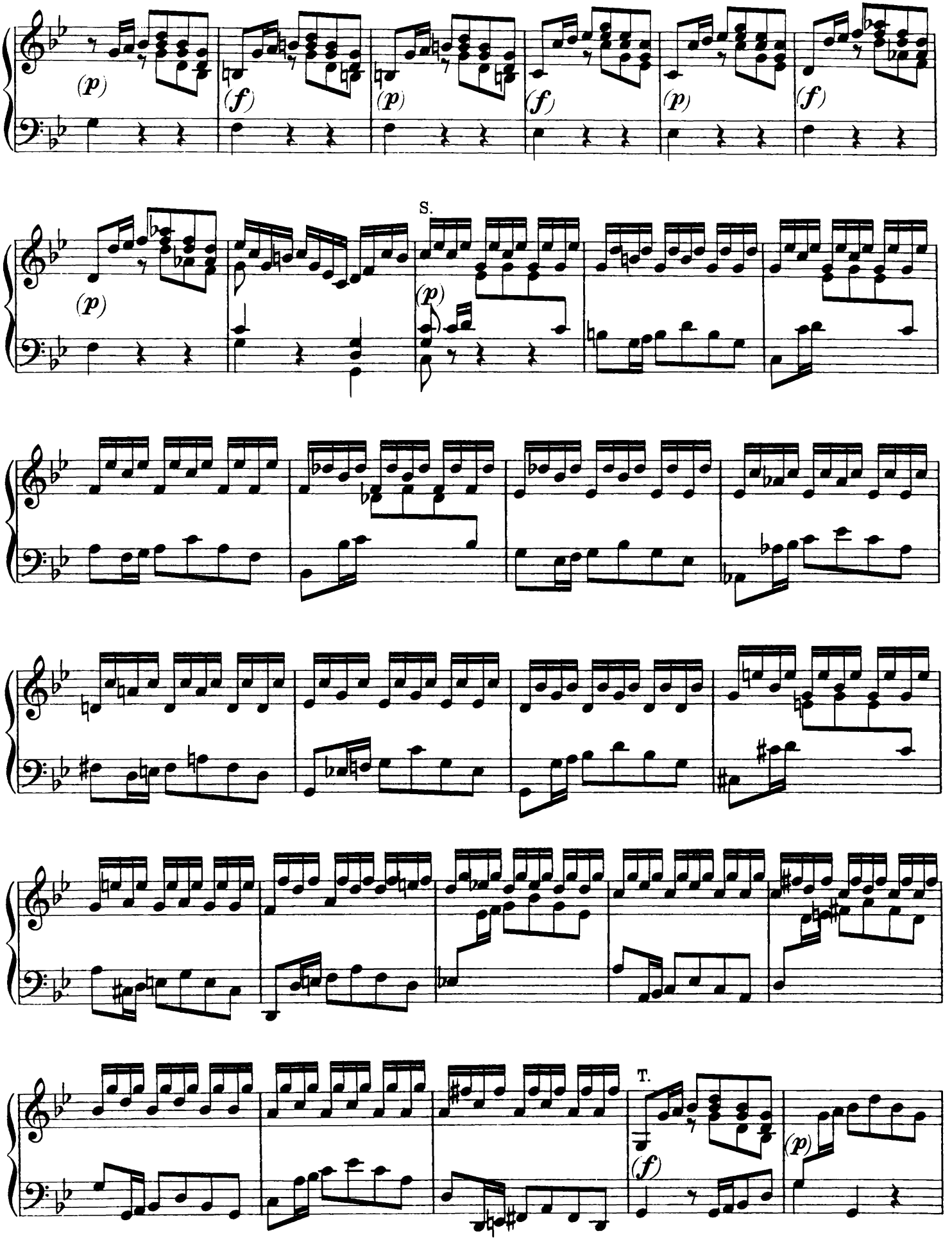
Concerto

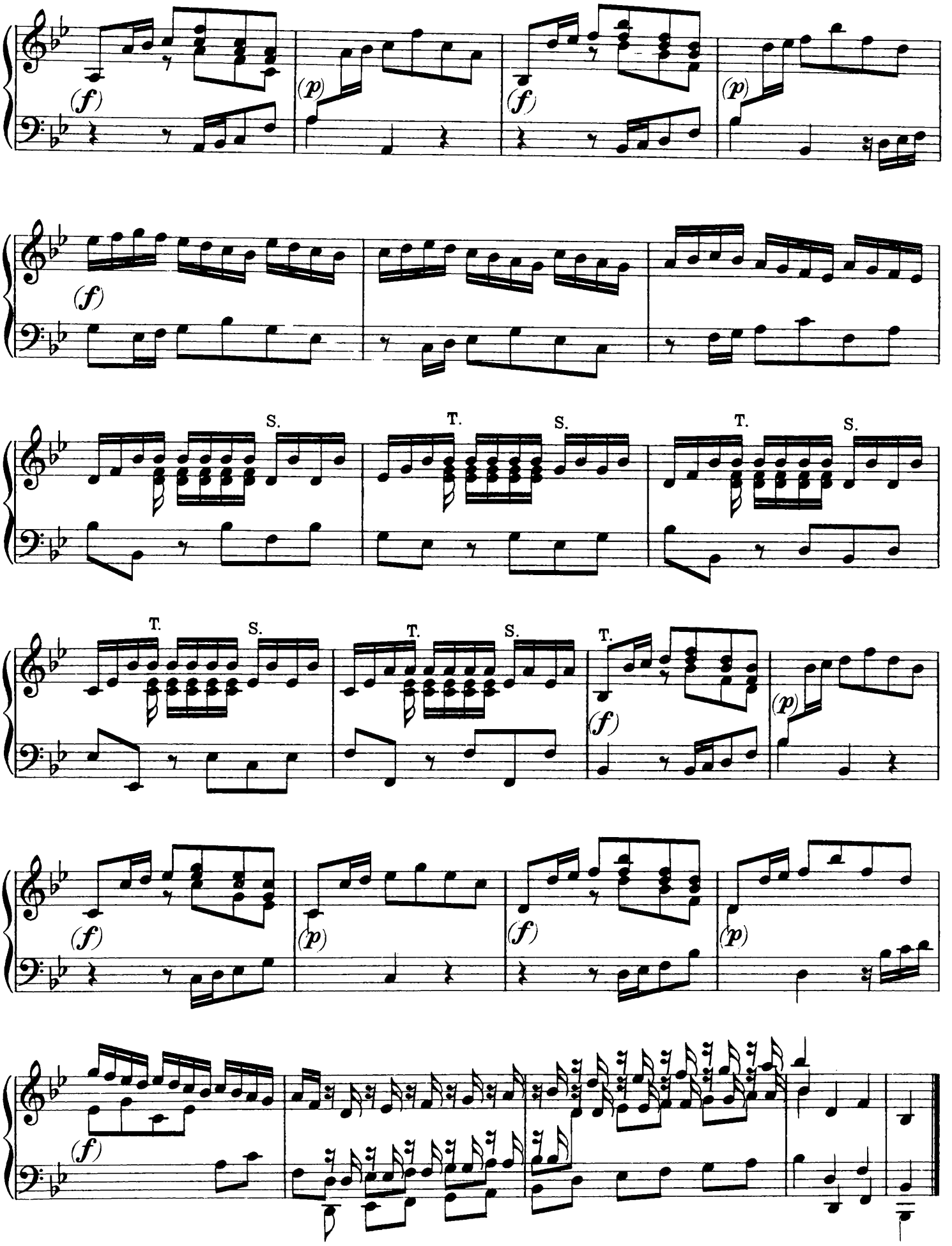
Herzog Johann Ernst von Sachsen-Weimar

(Allegro)

11.




(p)
(f)
(p)
(f)
(p)
(f)
S.
(p)
(p)
T.
(f)
(p)


(f)
(p)
(f)
(p)
(f)
S.
T.
S.
T.
S.
T.
S.
T.
S.
T.
(f)
(p)
(f)
(p)
(f)

Adagio

Cembalo

p

S.

f

tr

tr

tr

tr

Cembalo

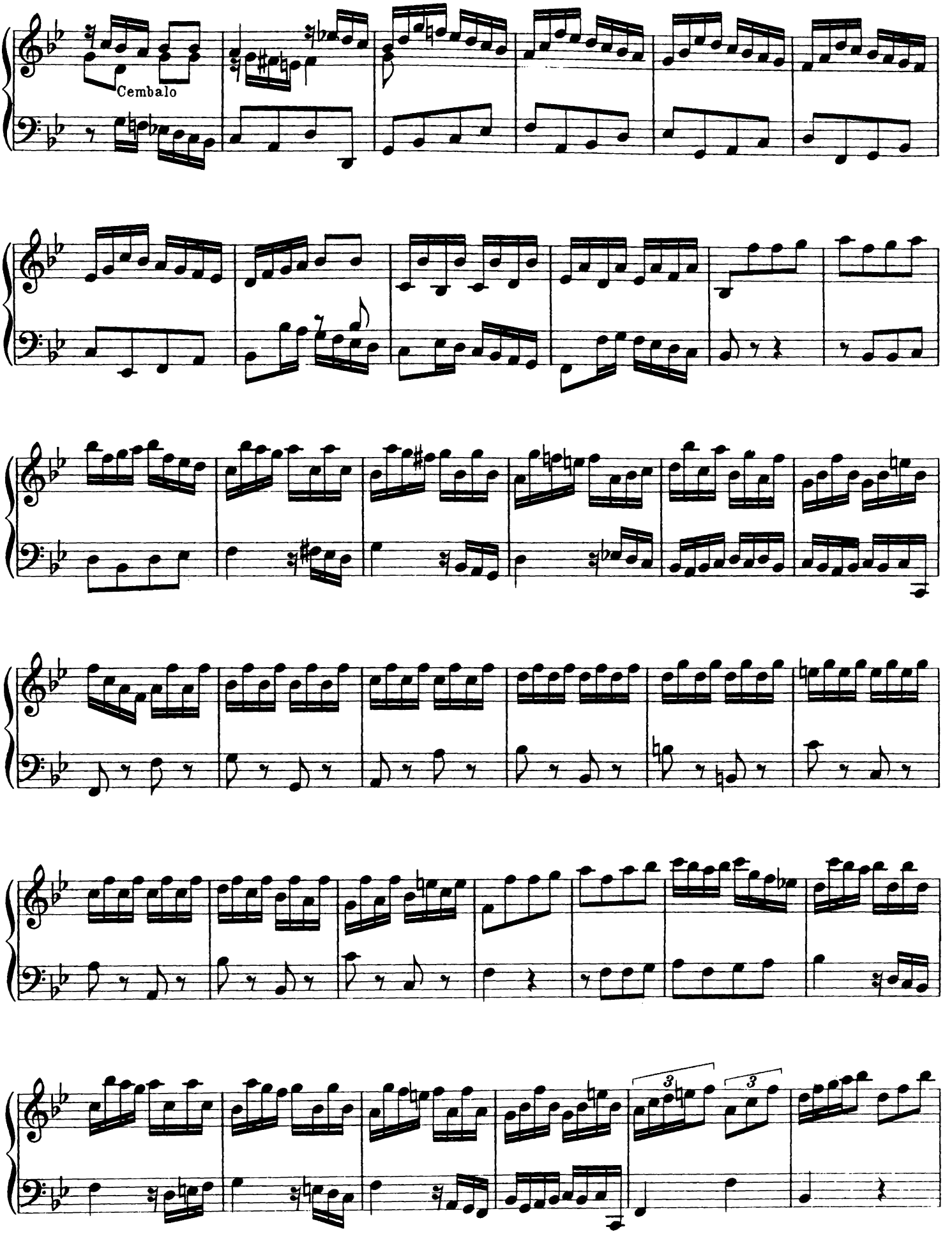
p

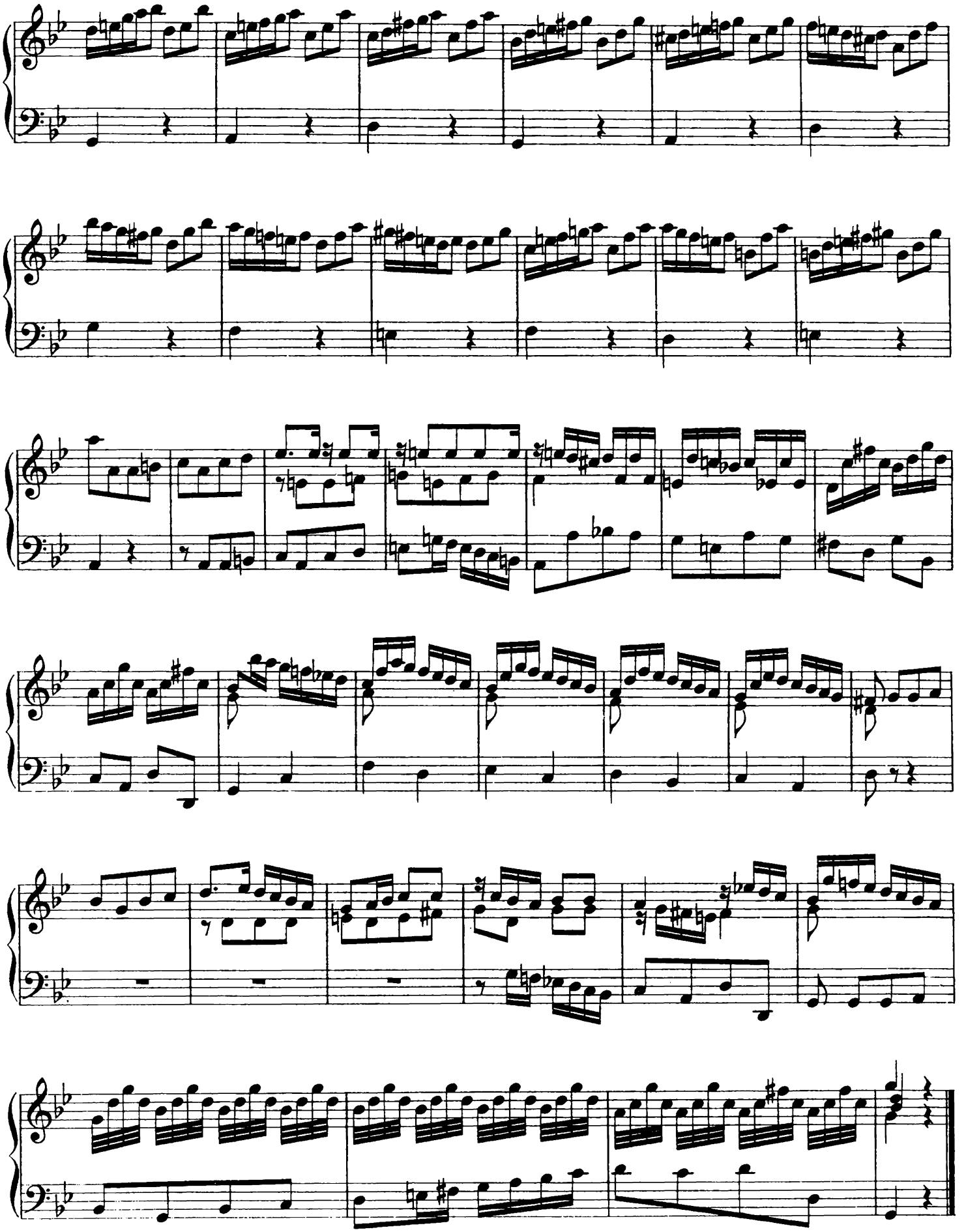
Allegro.

tr

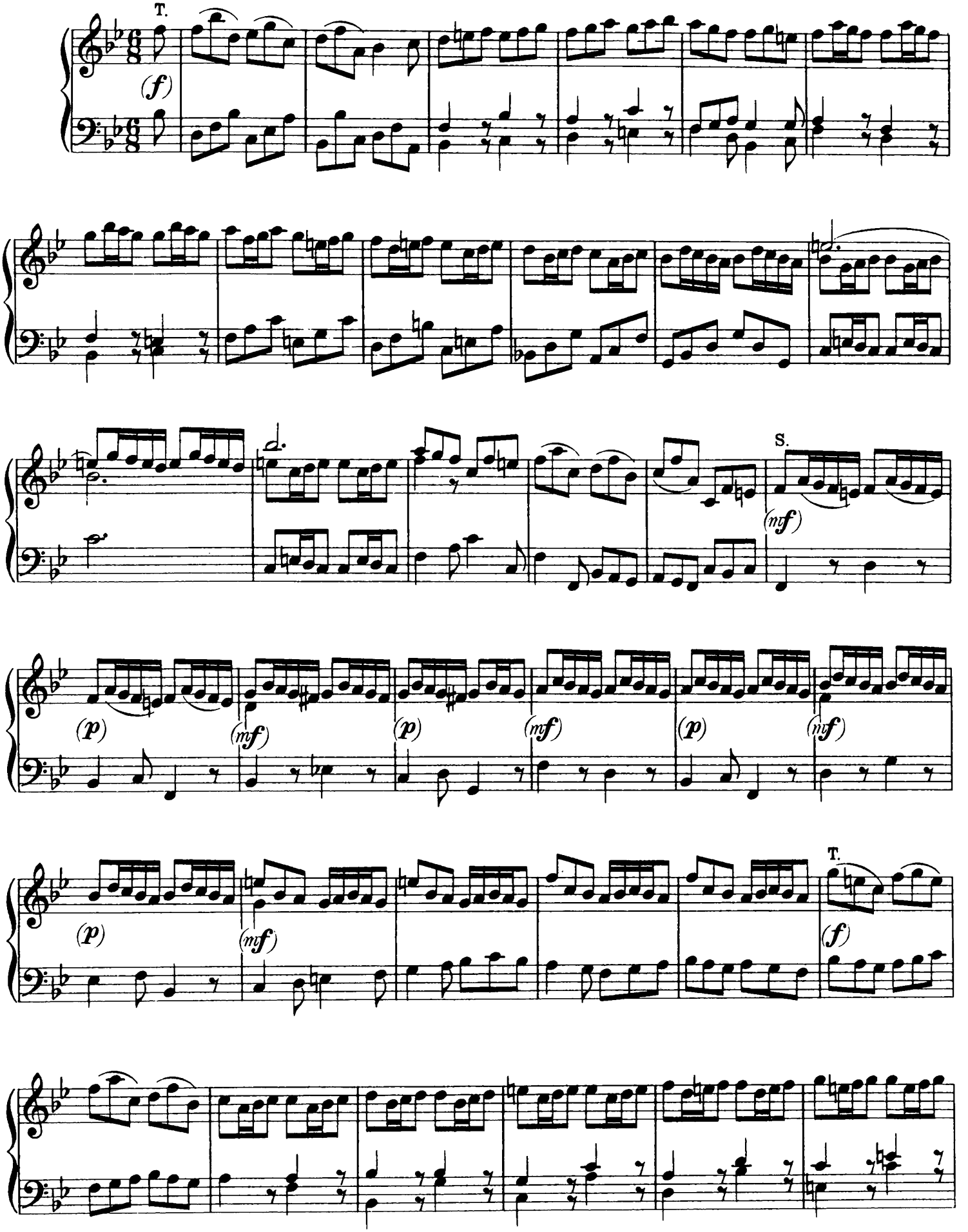
f

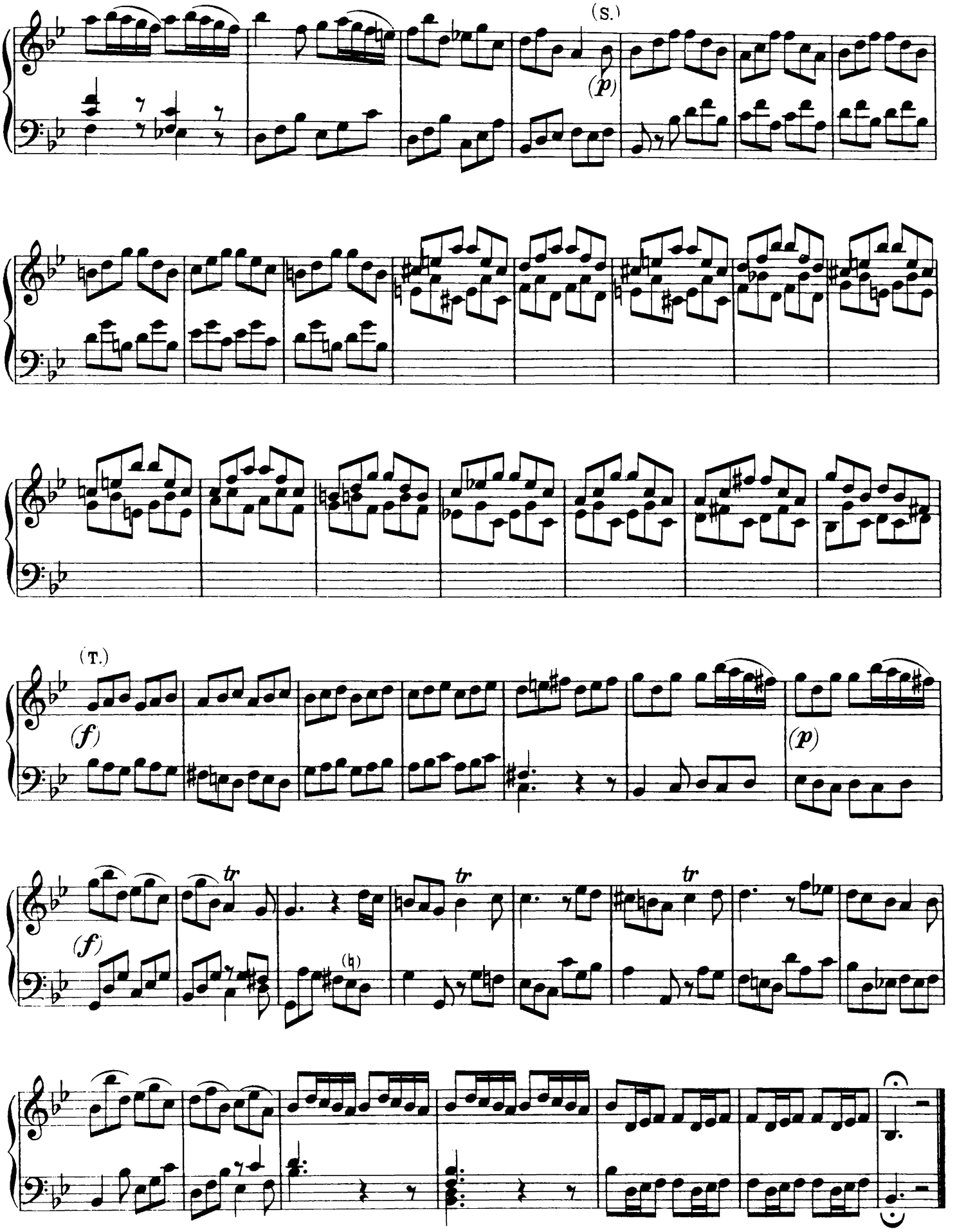
S.


Cembalo
3
3



Allegro (un poco presto)



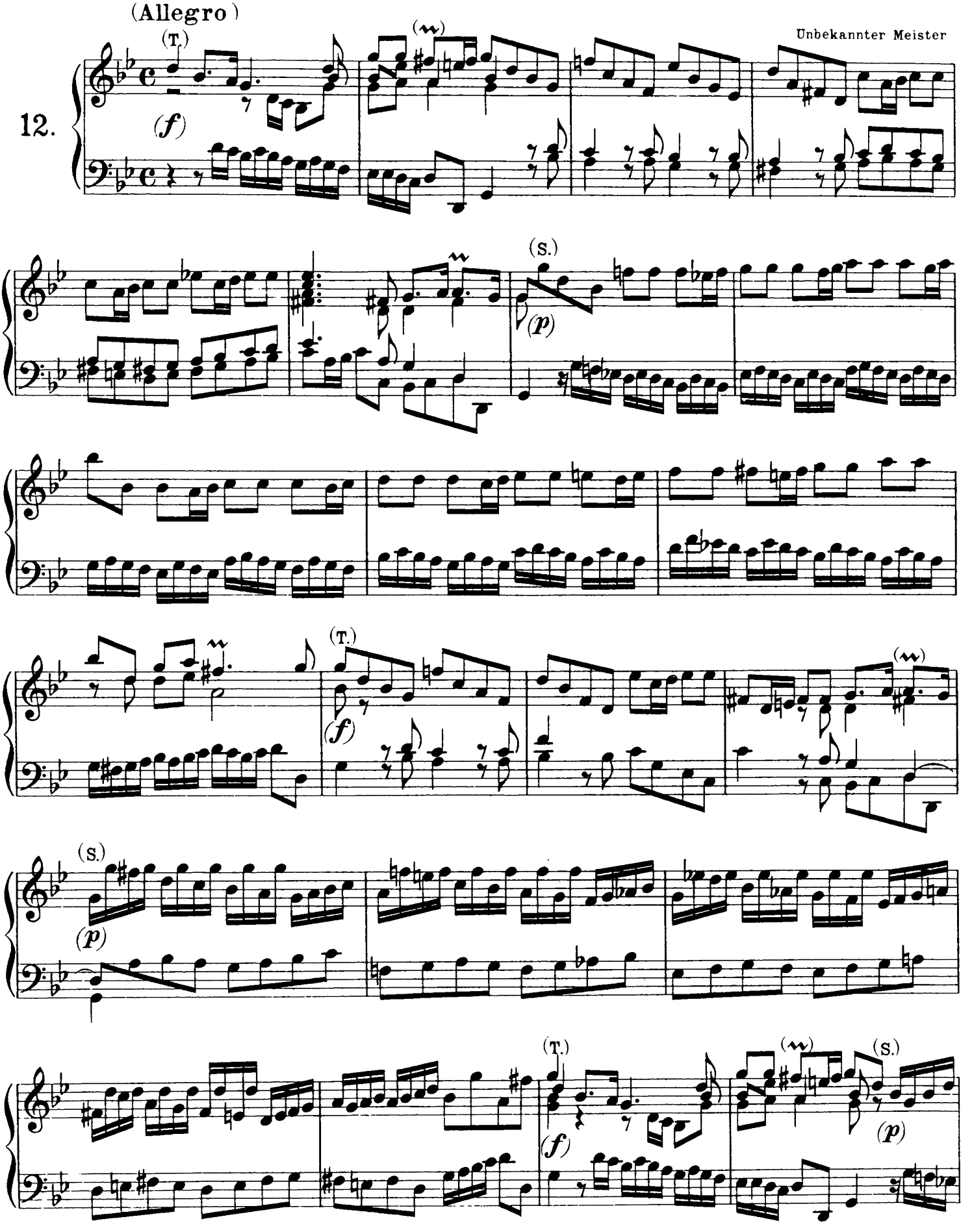

(S.)
(p)
(T.)
(f)
(p)
tr
tr
tr
(f)

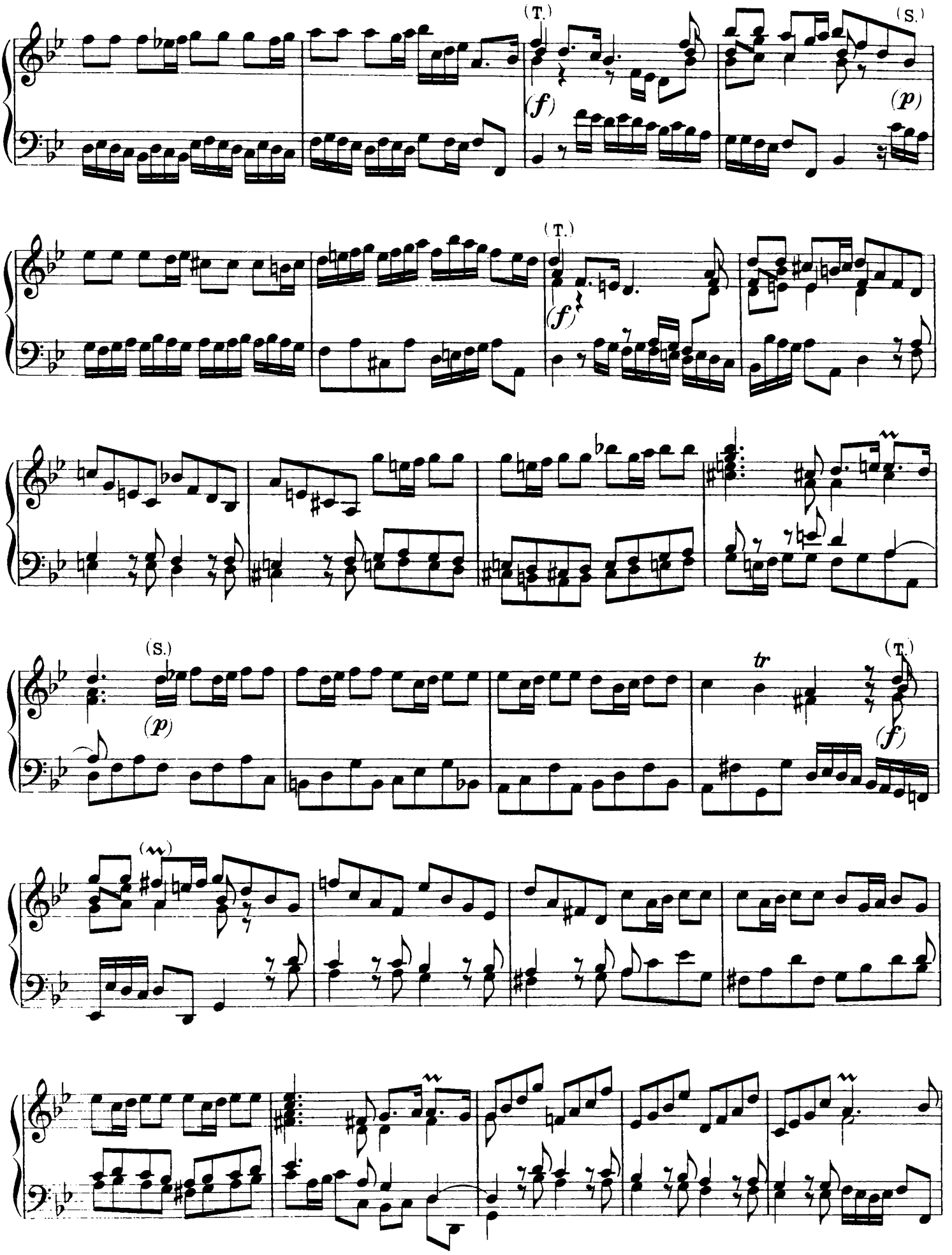
Concerto

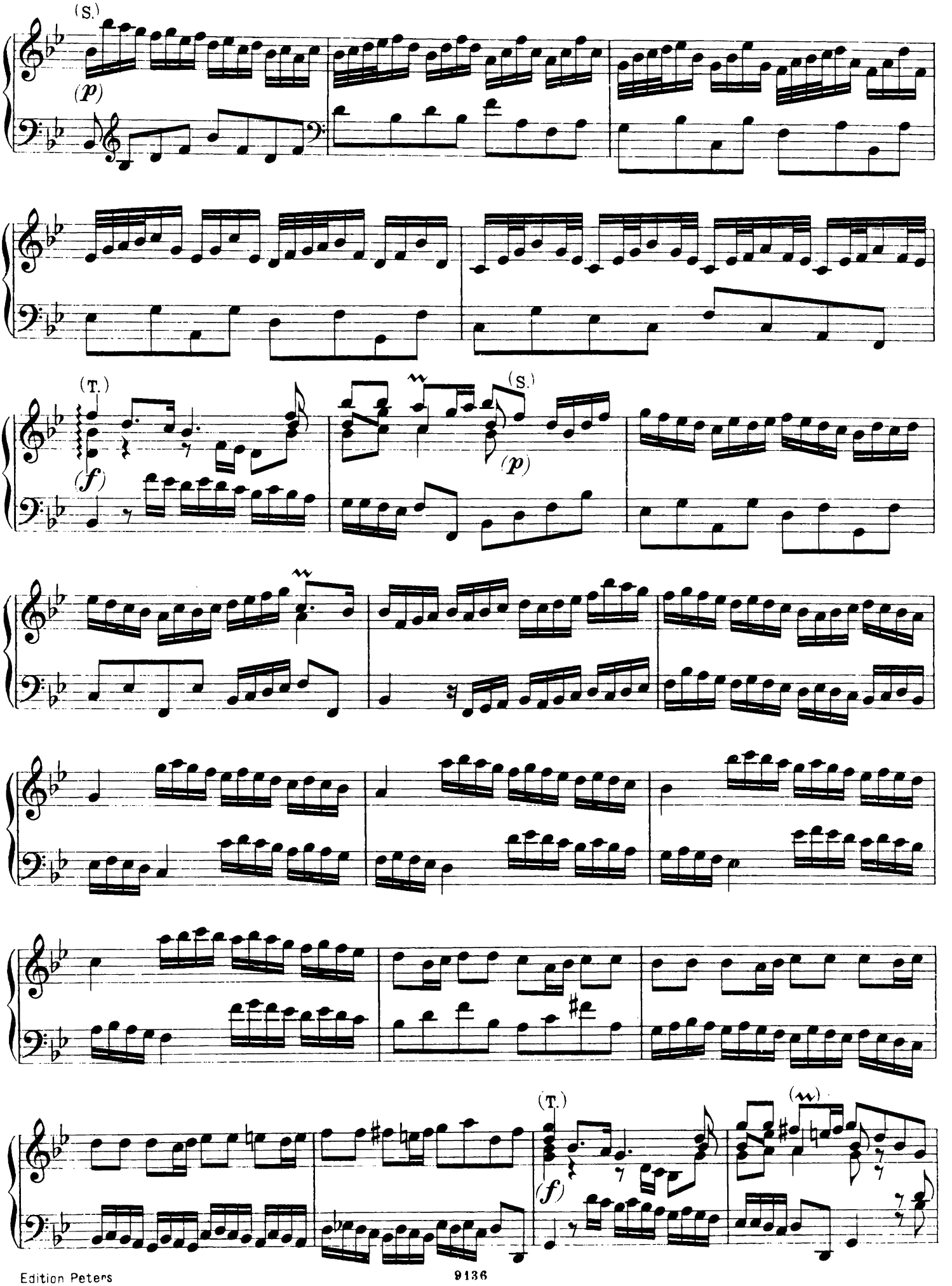
(Allegro)

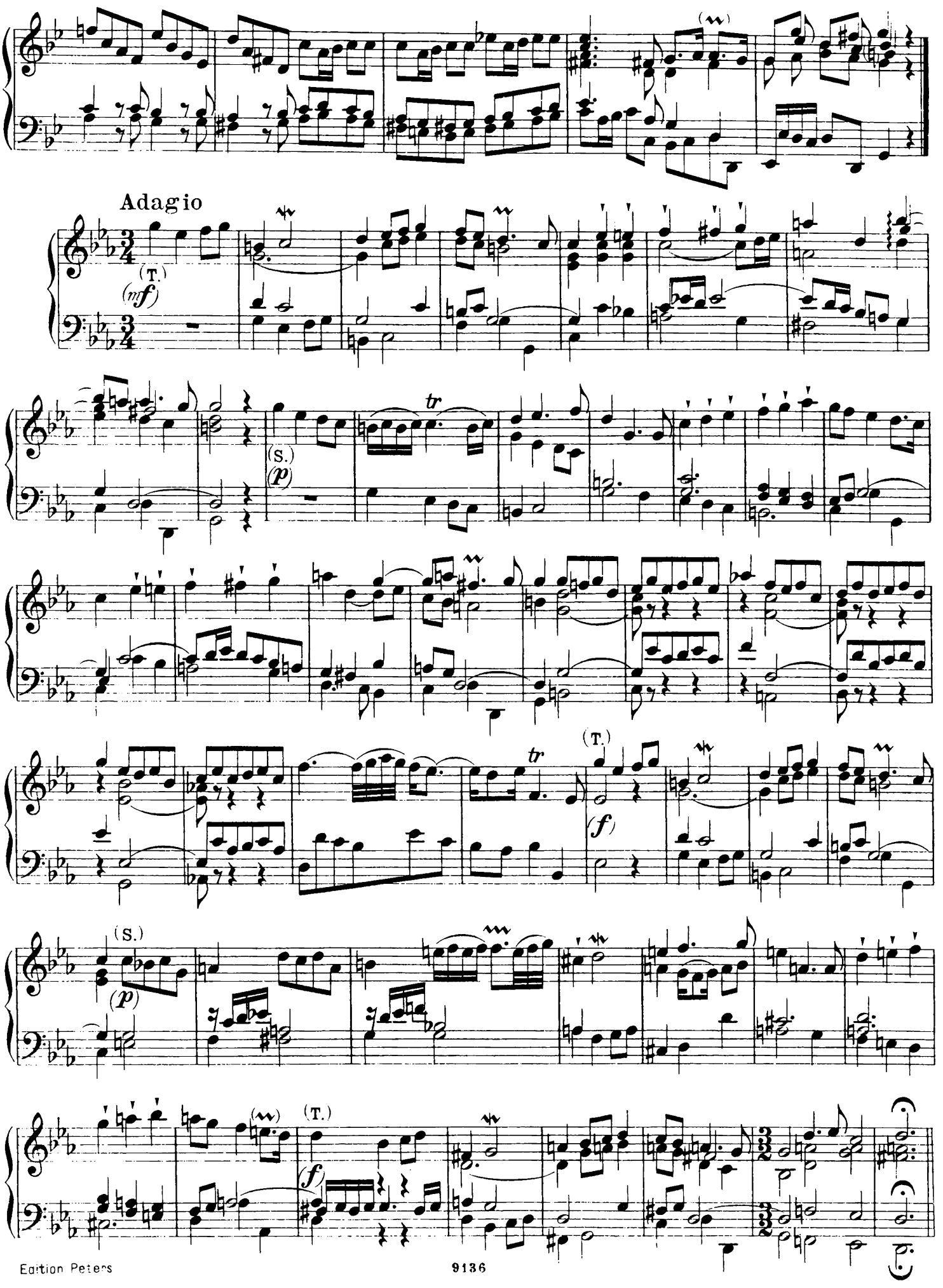
Unbekannter Meister

12.

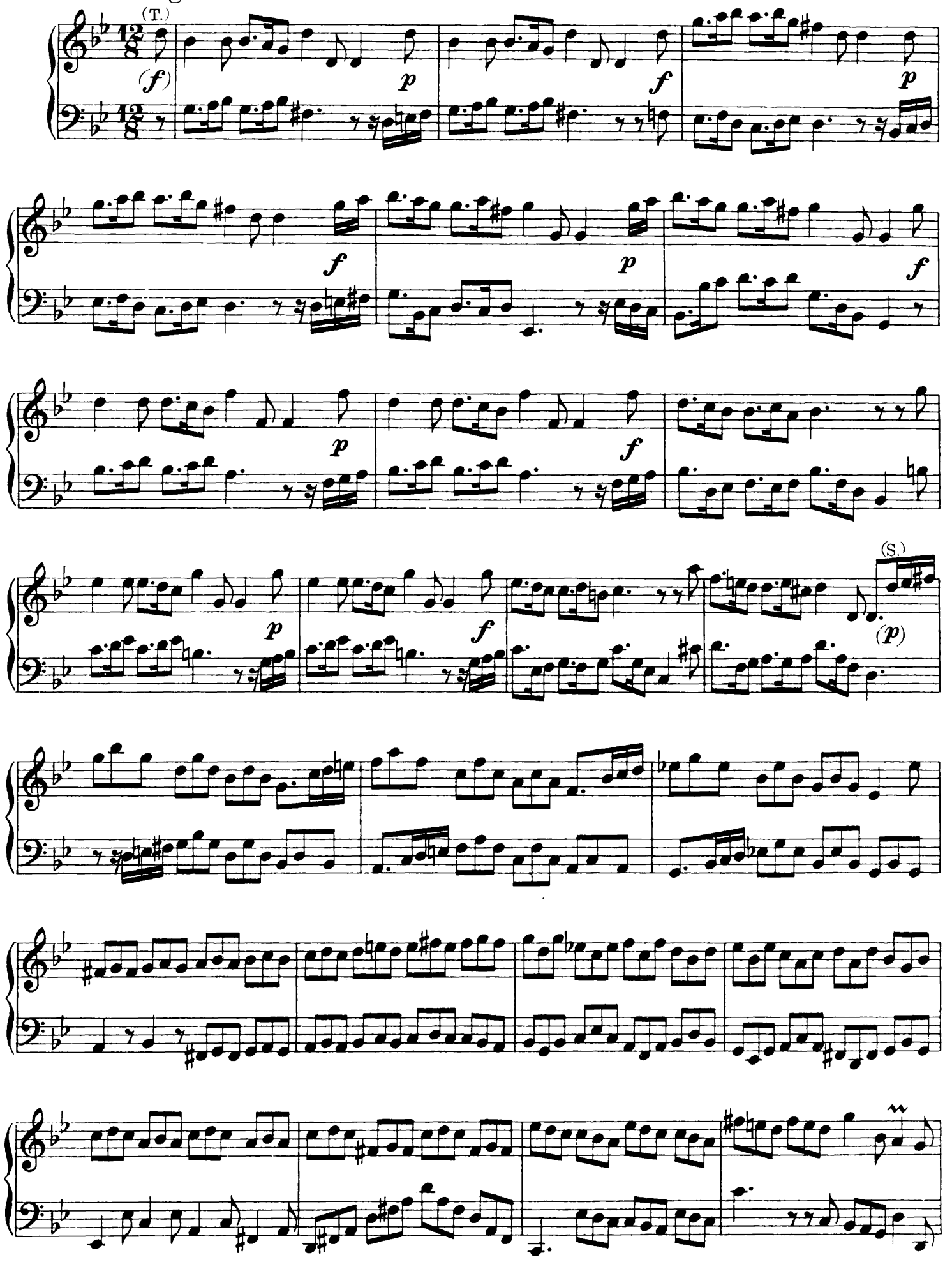


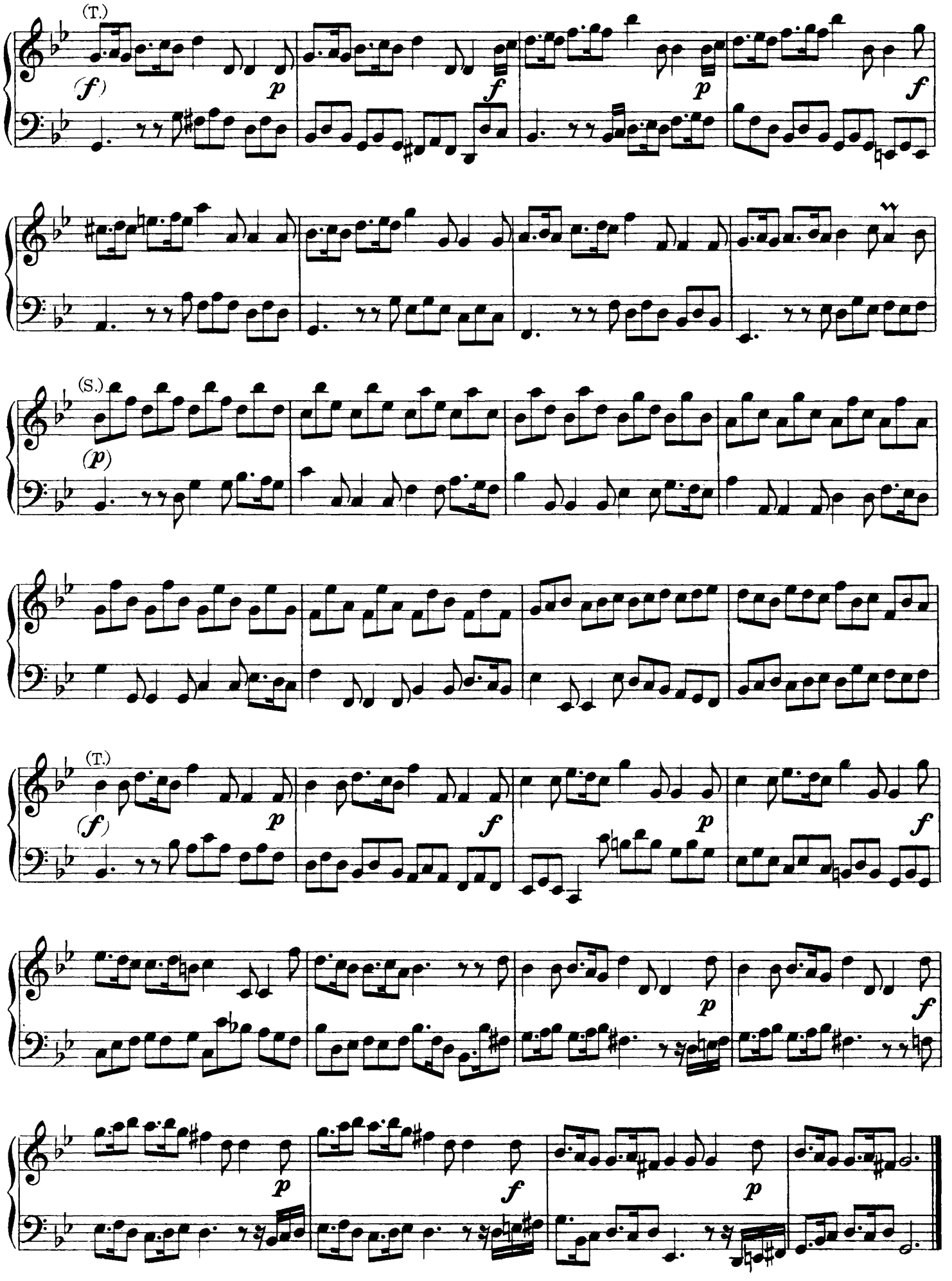

(T.)
(S.)
(f)
(p)
(T.)
(f)
(S.)
(p)
tr
(T.)
(f)


(S.)
(p)
(T.)
(f)
(S.)
(p)
(T.)
(f)


Adagio
(T.)
(mf)
(S.)
(p)
tr
(T.)
(f)
(S.)
(p)
(T.)
(f)

Allegro




(T.)
(f)
p
f
p
f
(S.)
(p)
(T.)
(f)
p
f
p
f
p
f
p
f
p

Concerto

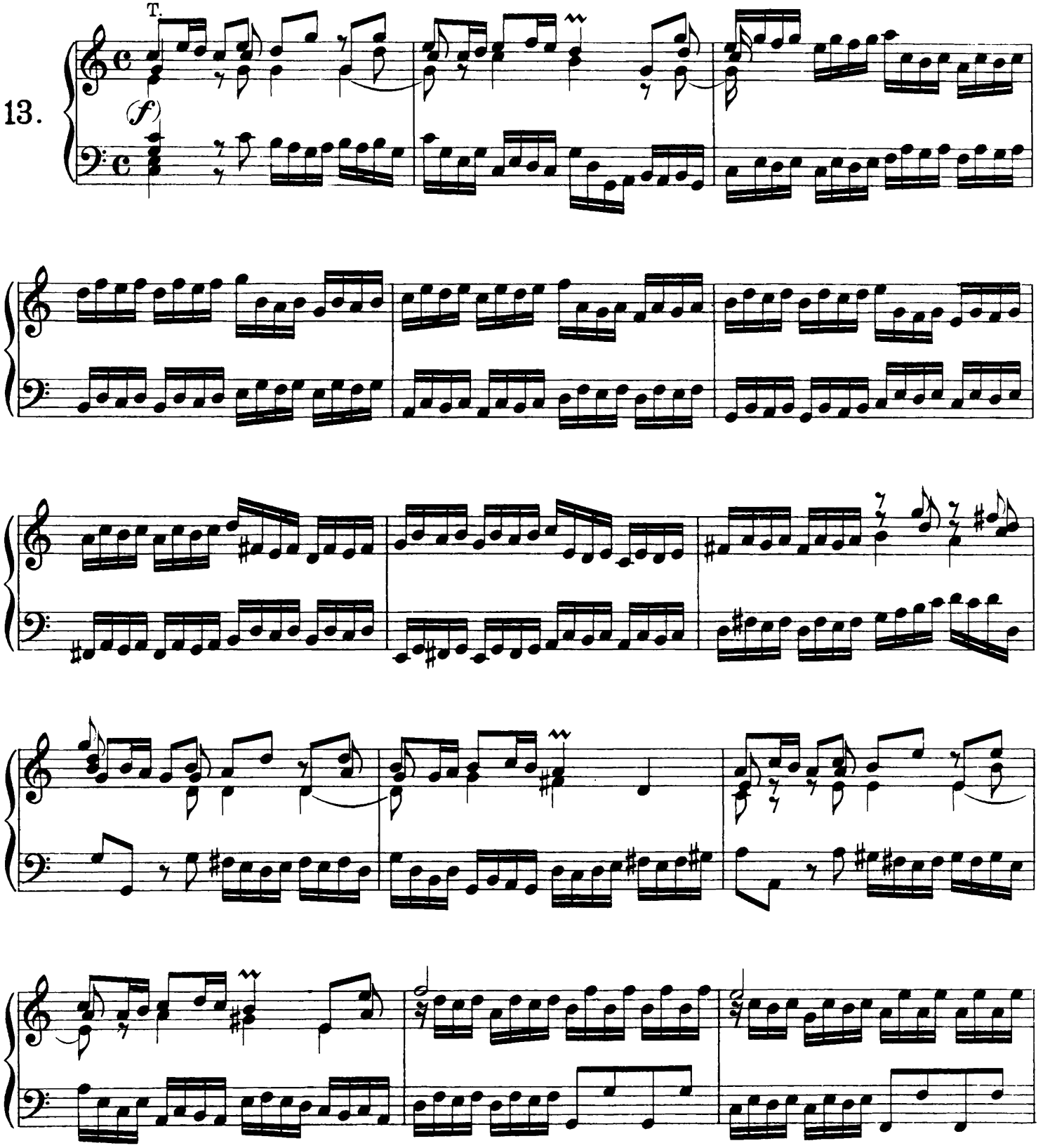
Herzog Johann Ernst von Sachsen-Weimar

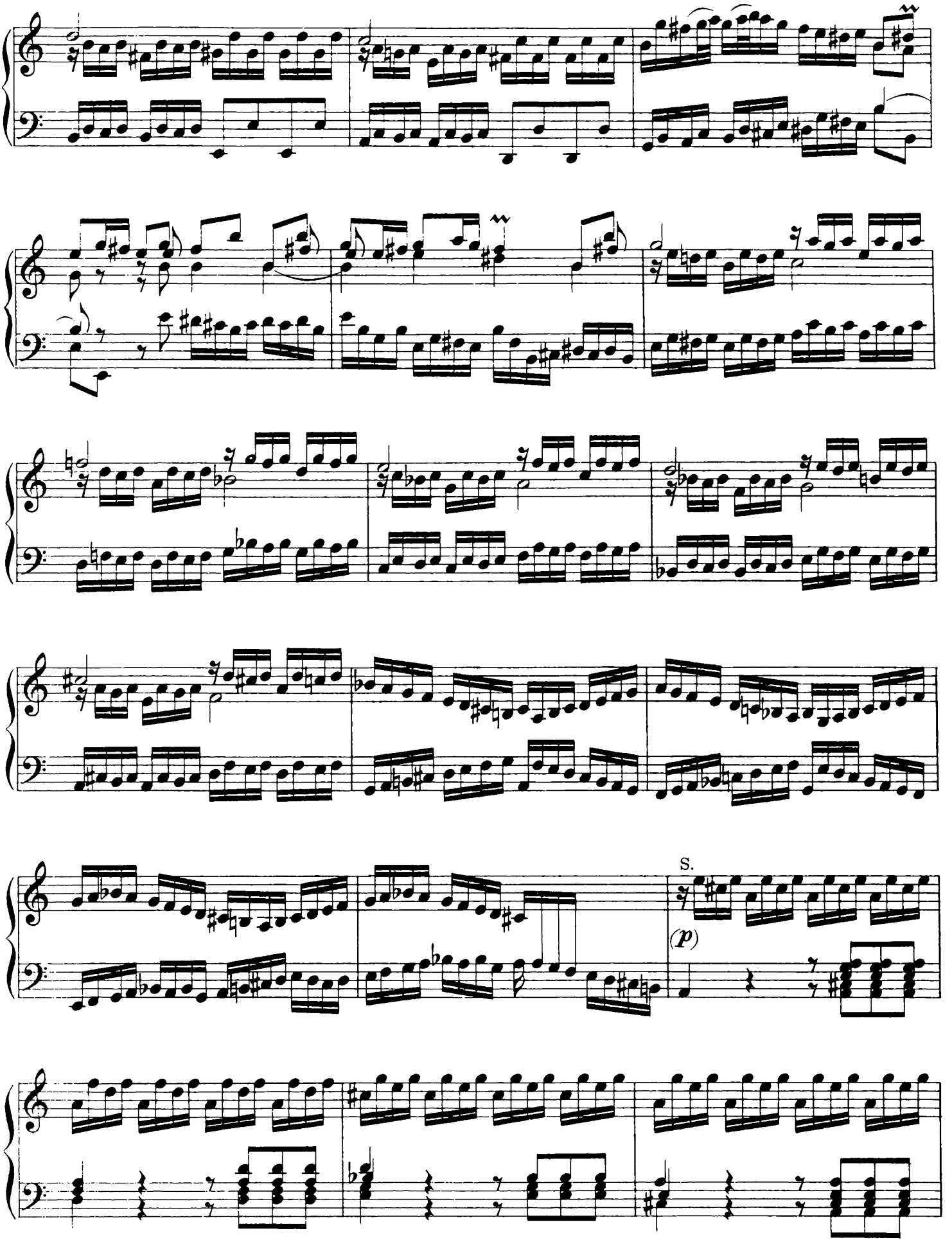
13.

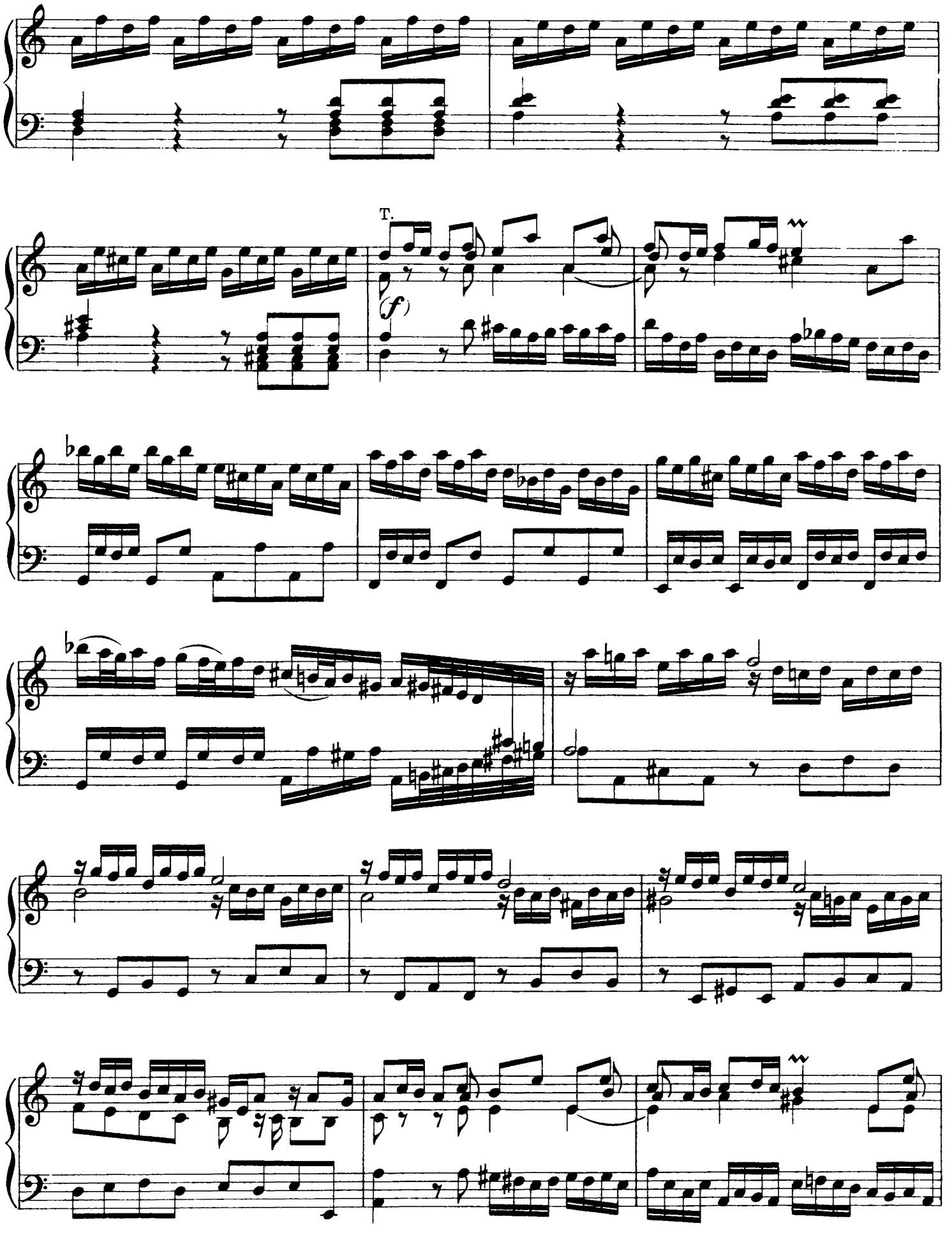
(Allegro)

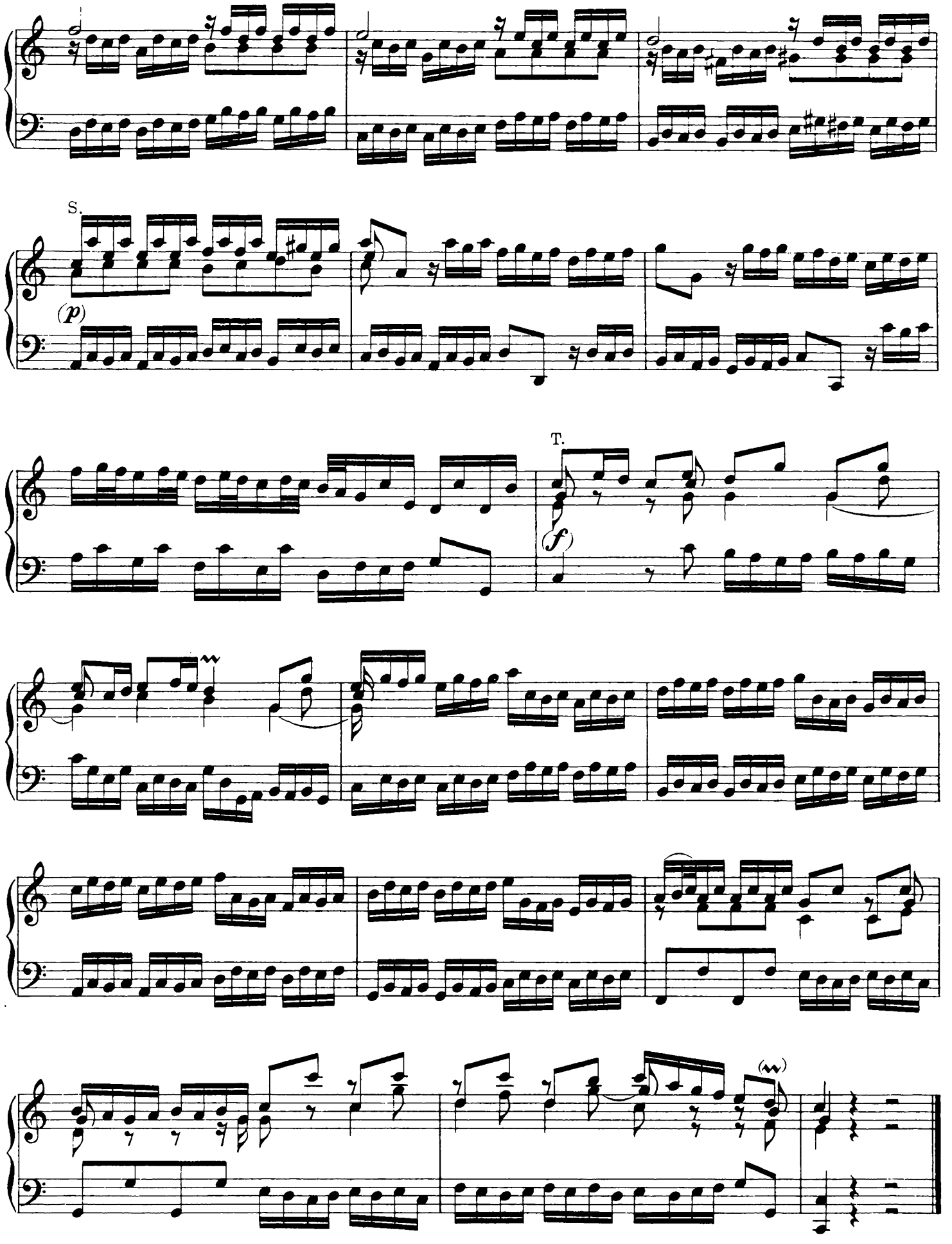
T.

(f)

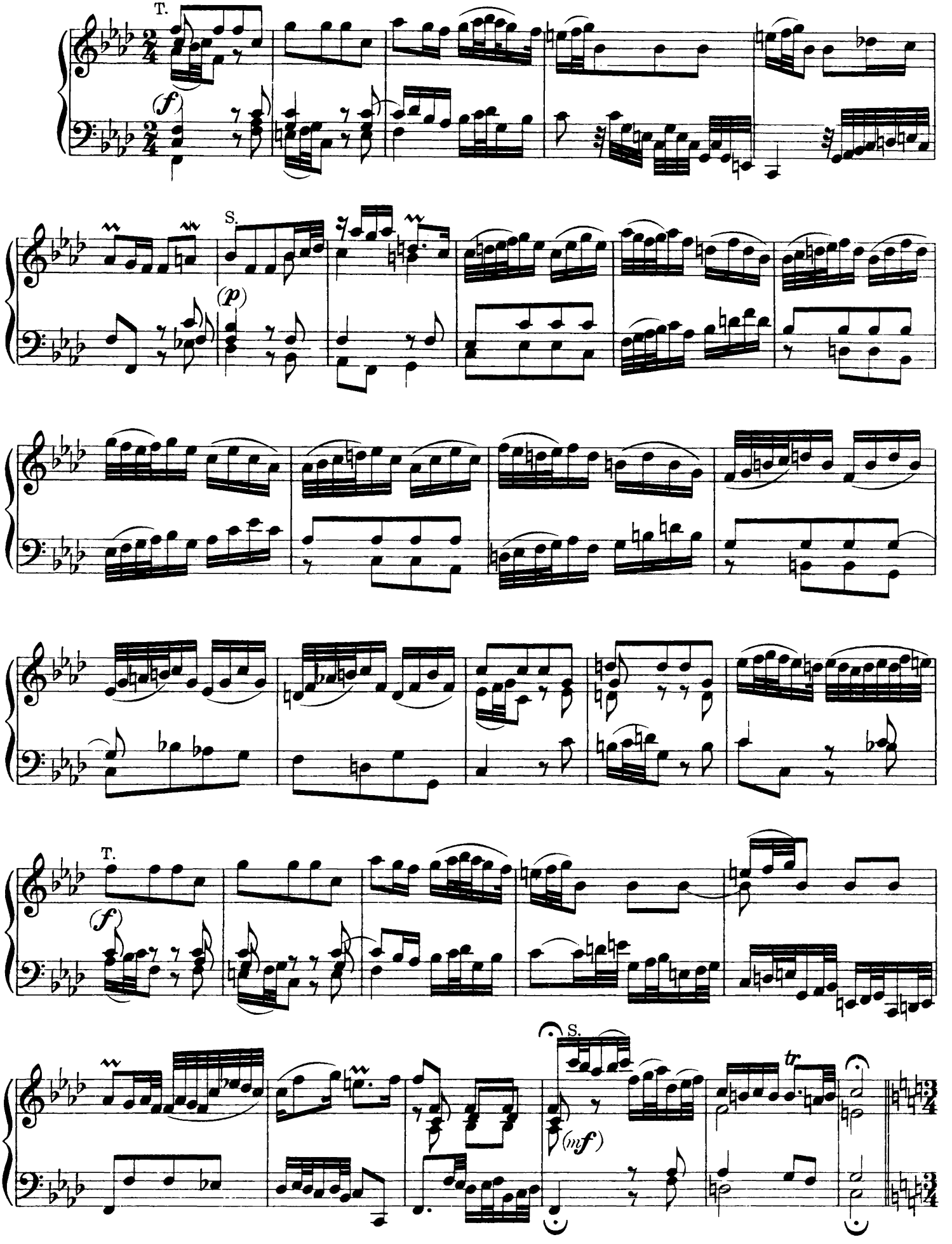



S.
(p)

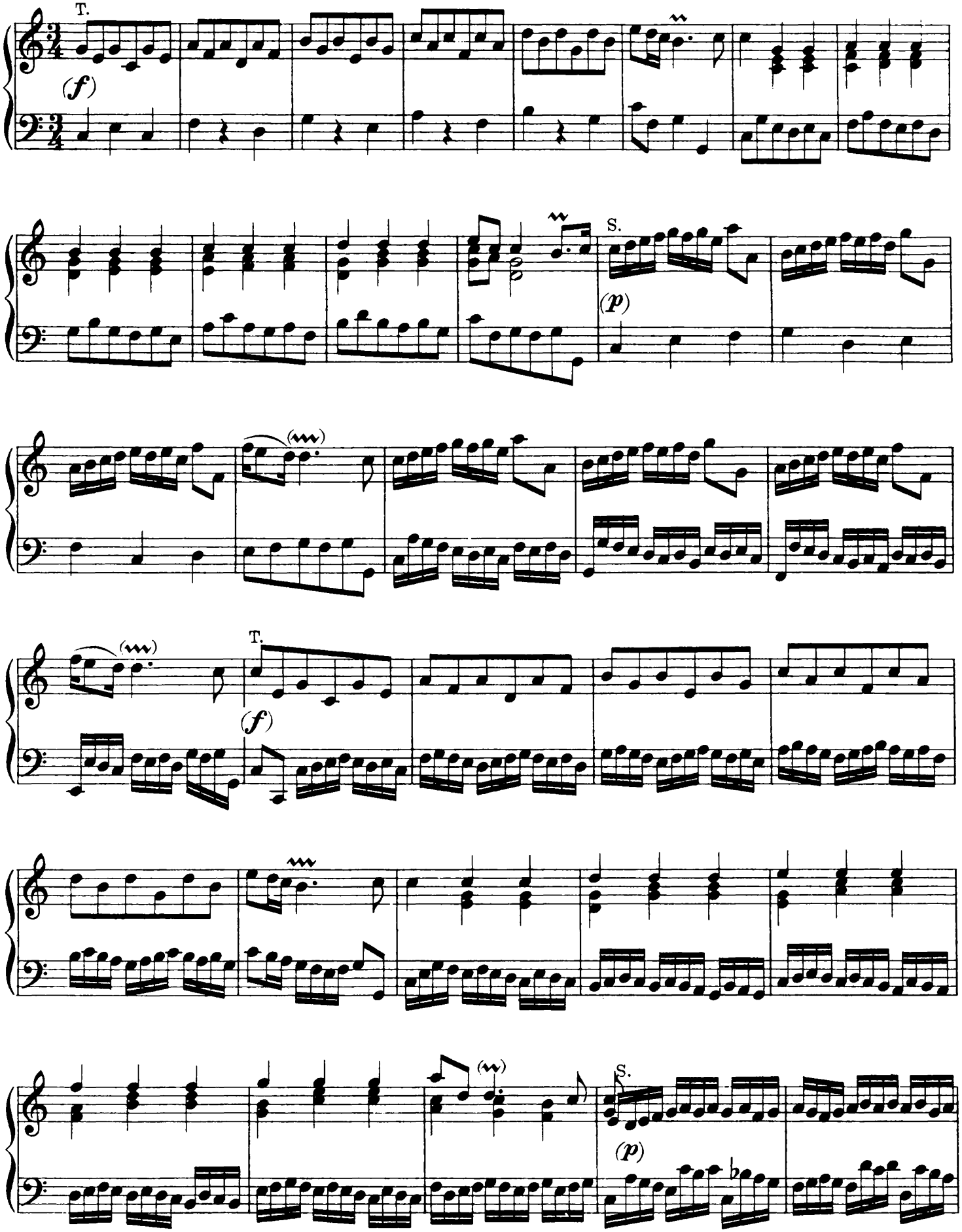

T.
(f)

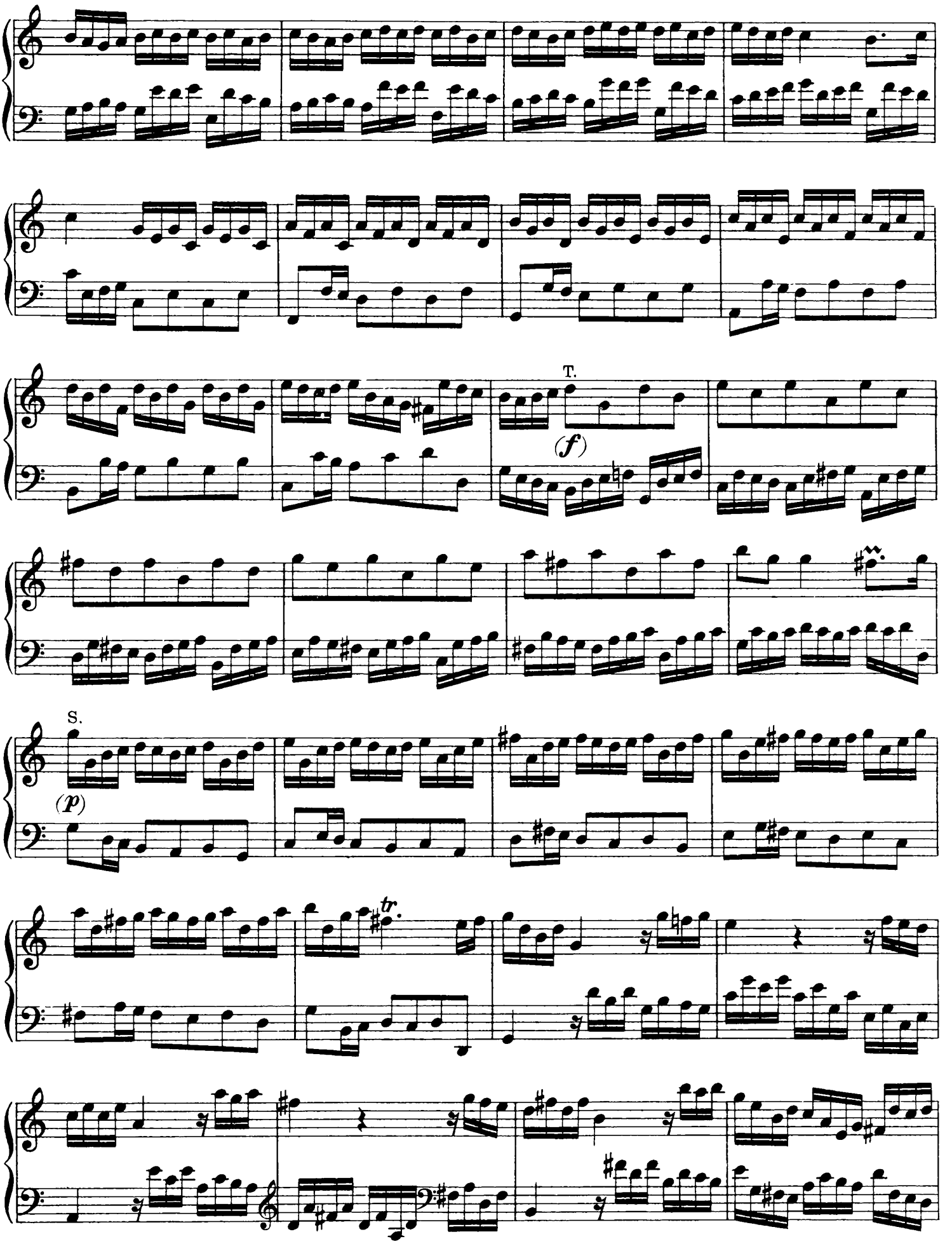

S.
(p)
T.
(f)

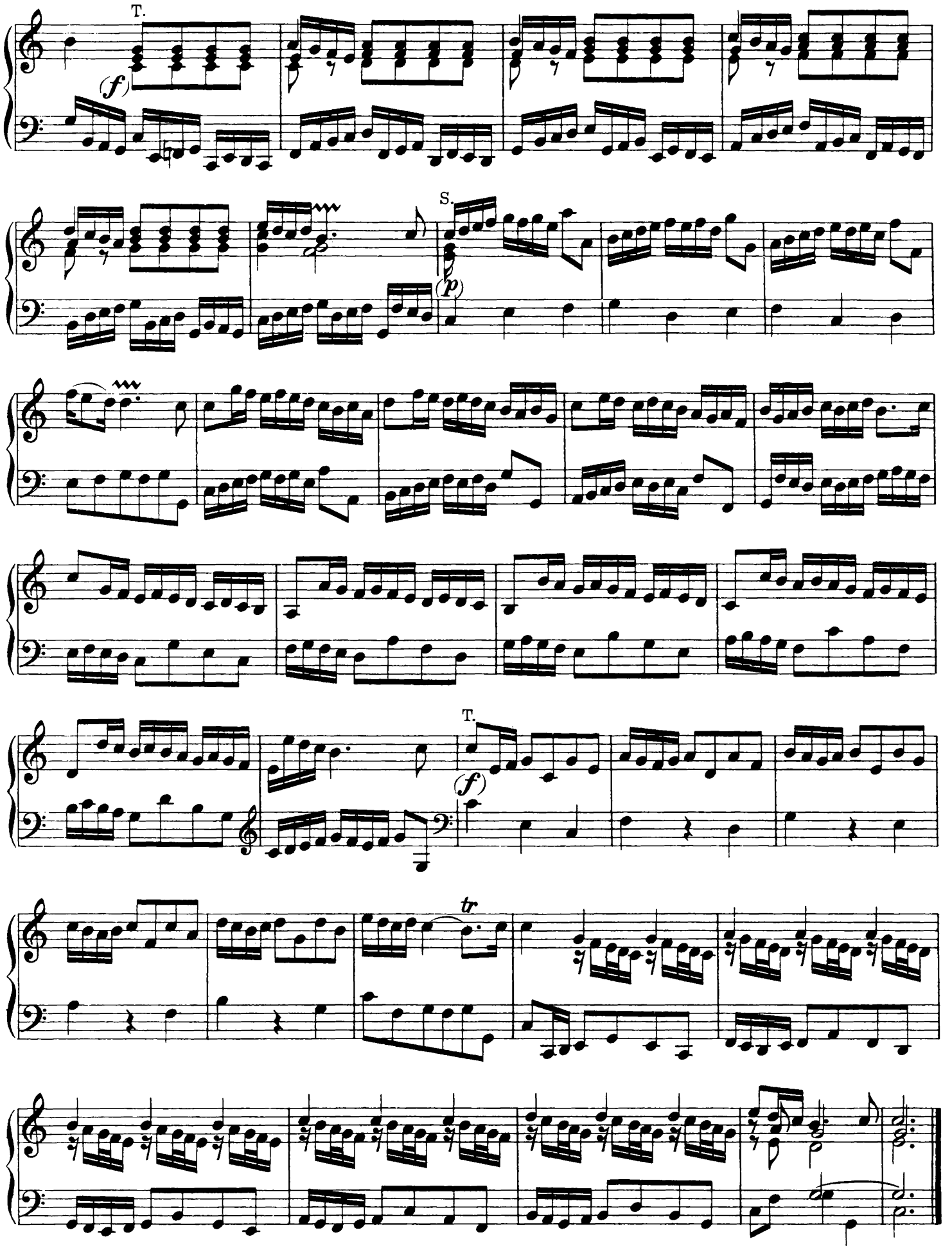
Adagio ed affettuoso



Allegro assai




T.
(f)
S.
(p)
tr.

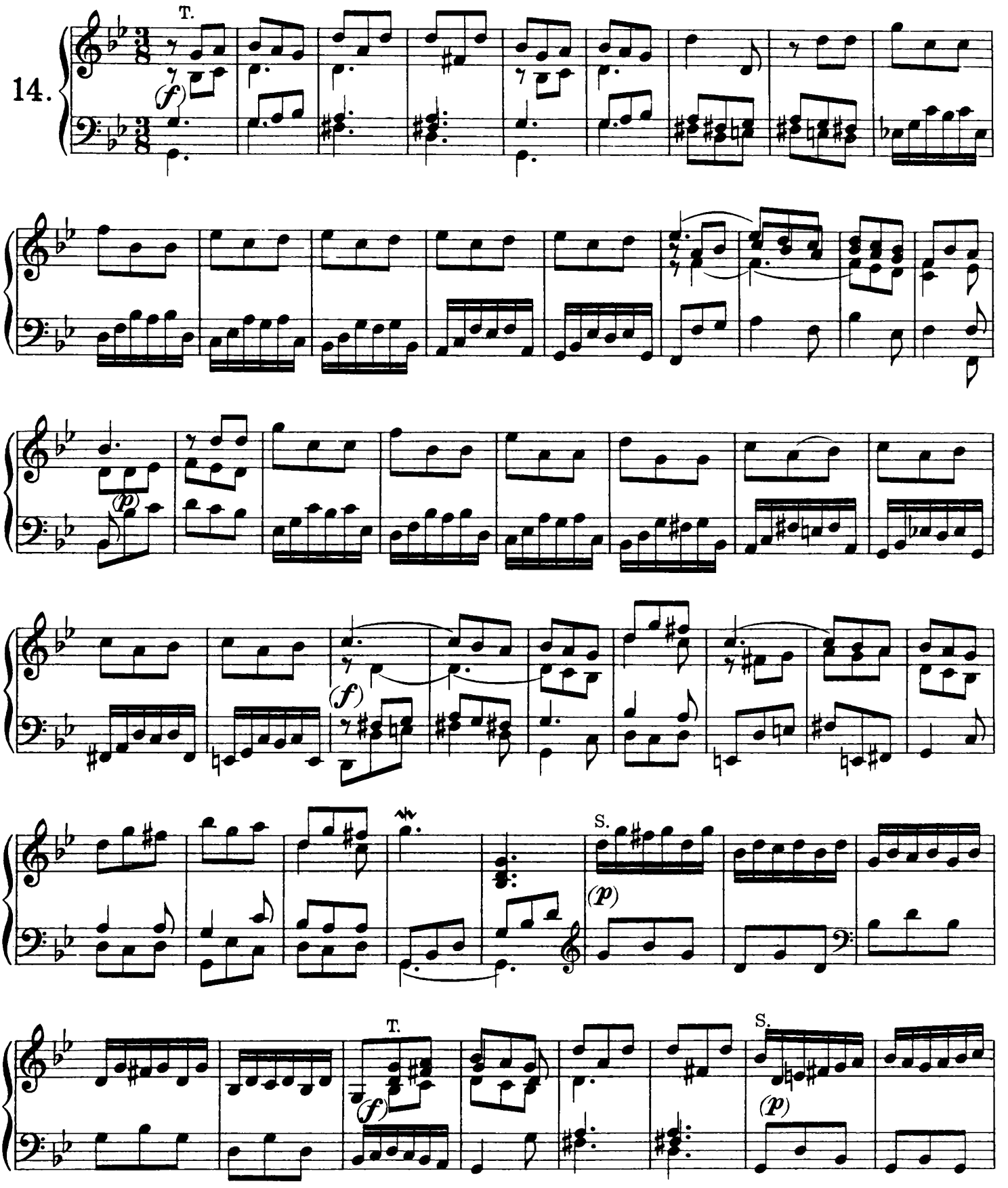

T.
(f)
S.
(p)
T.
(f)
tr

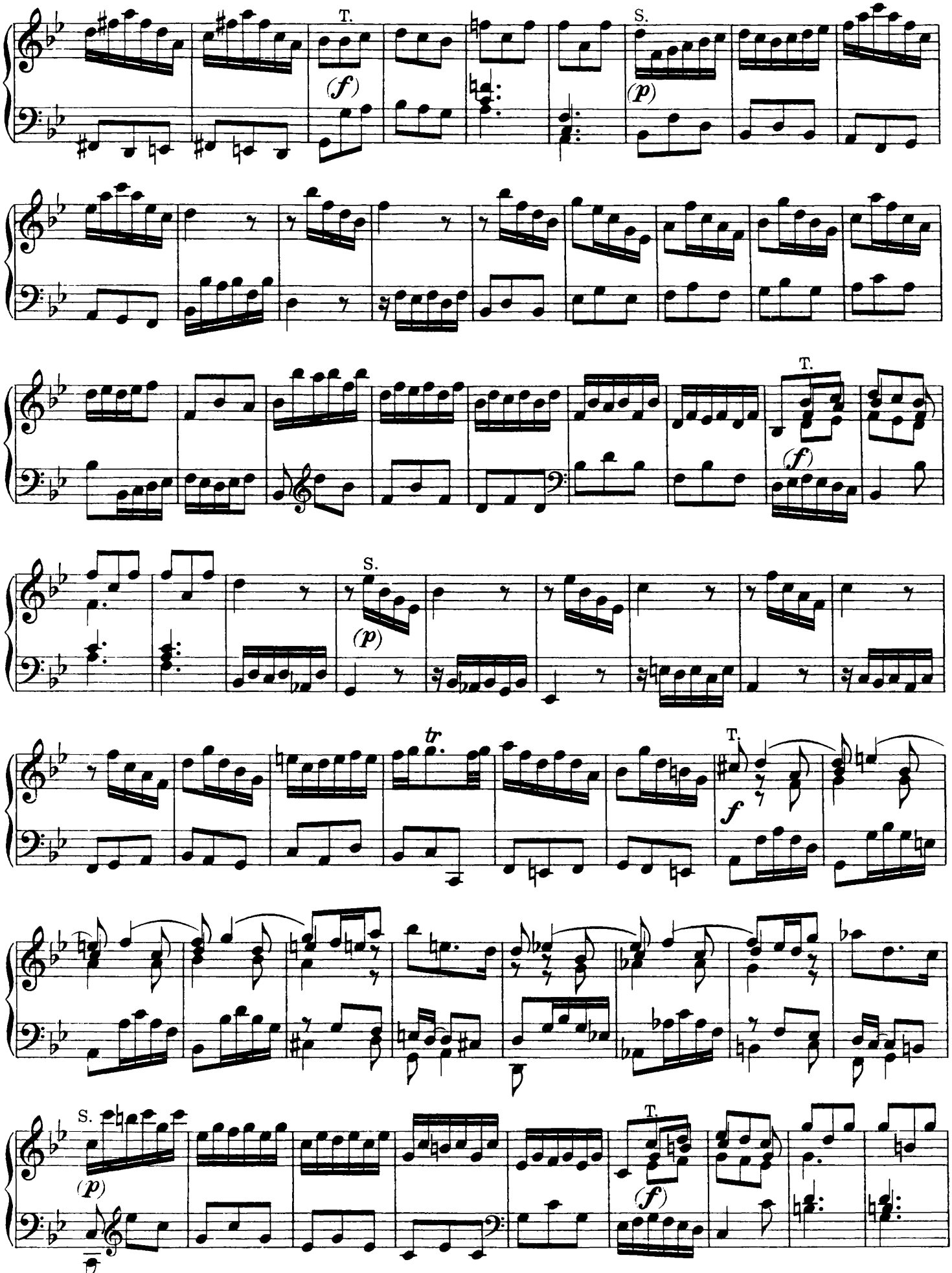
Concerto

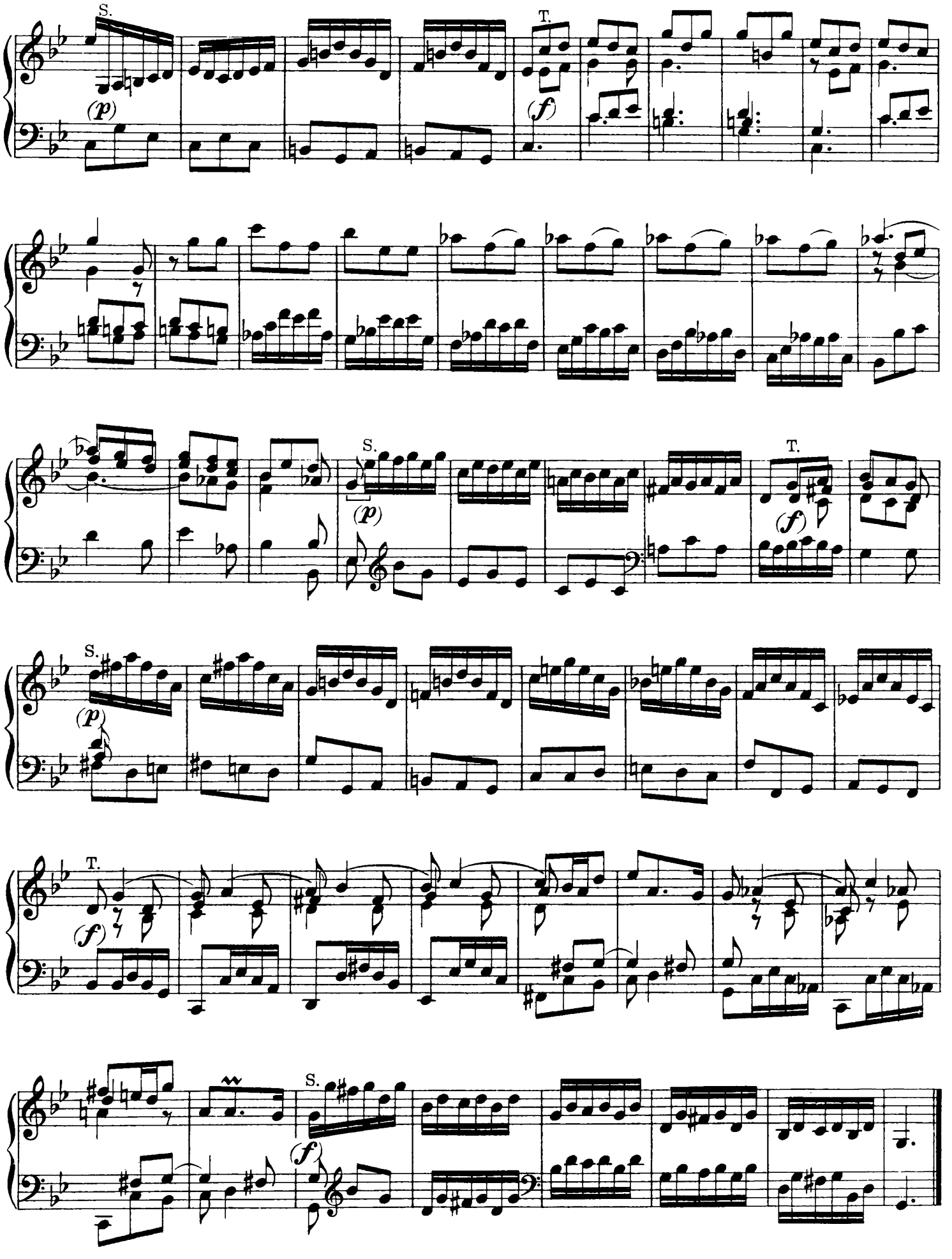
Georg Philipp Telemann

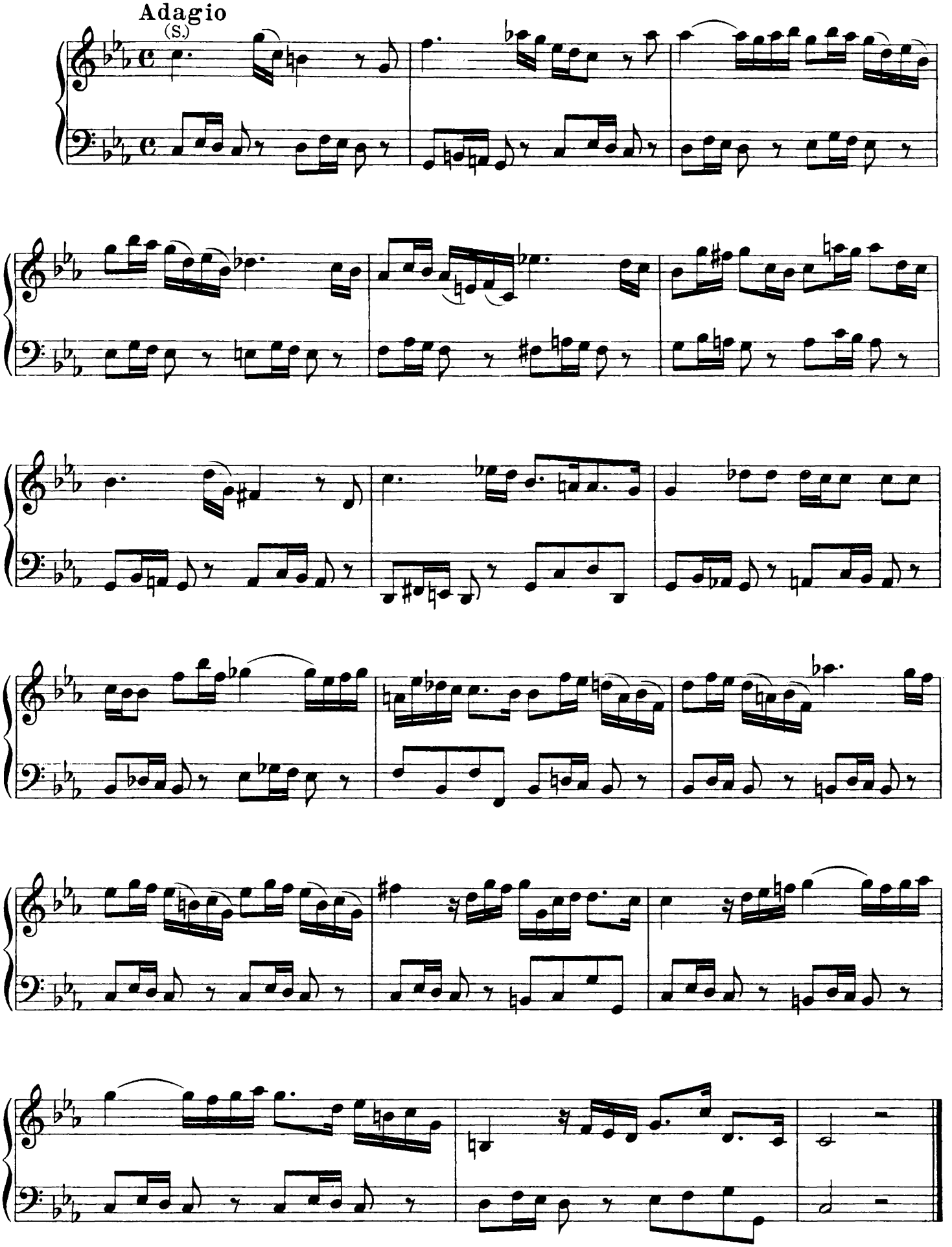
(Allegro)

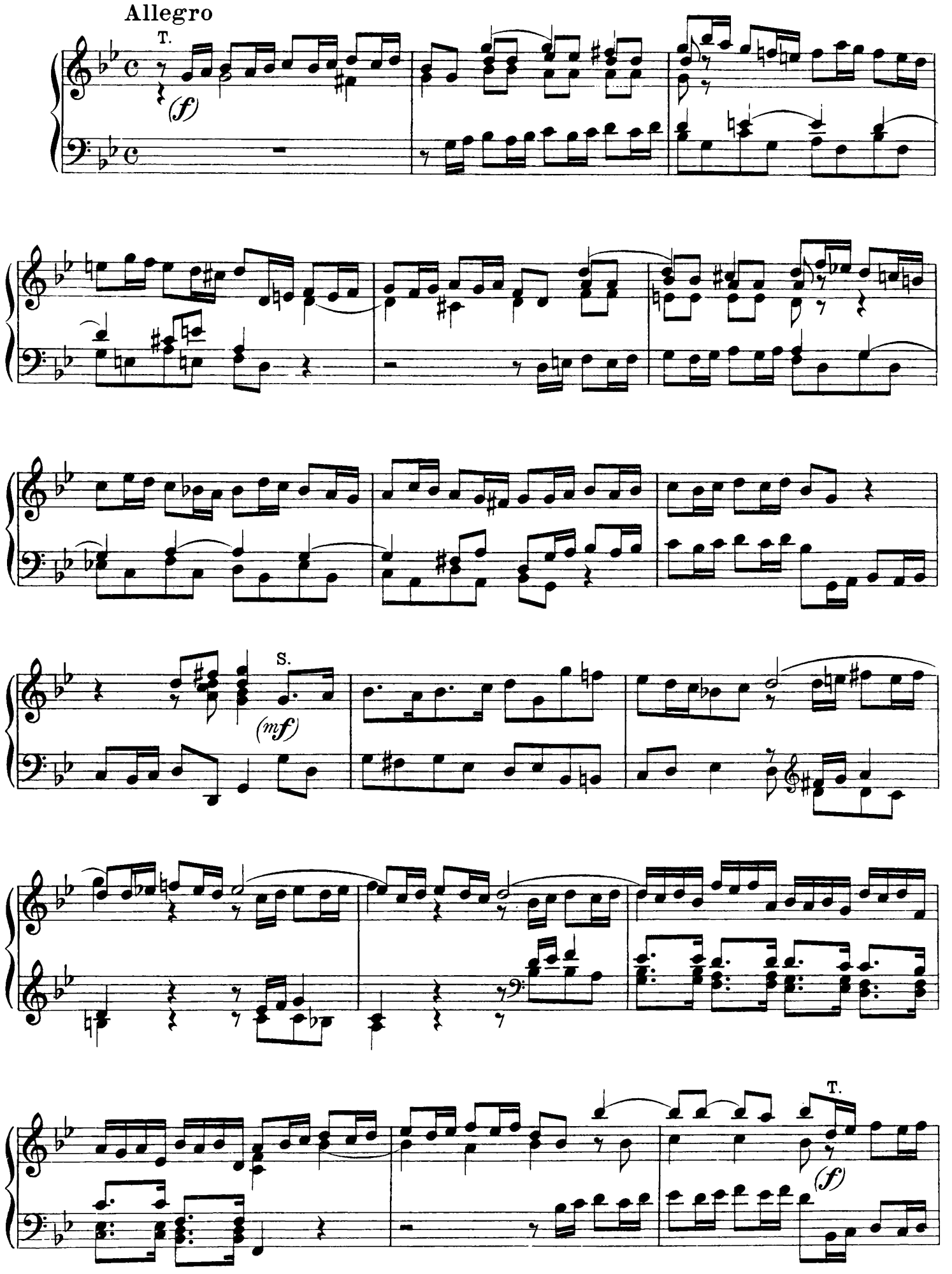
14.

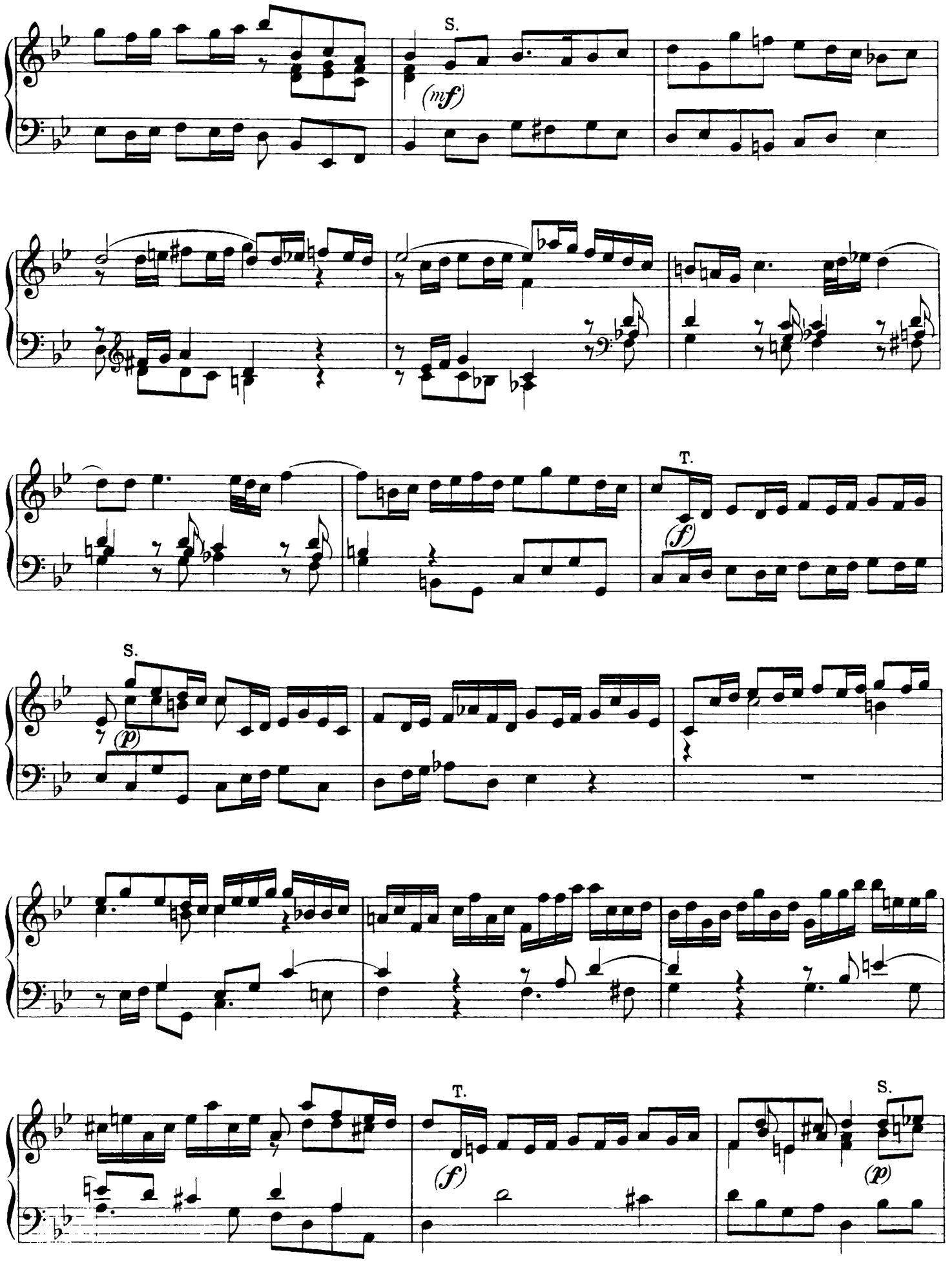


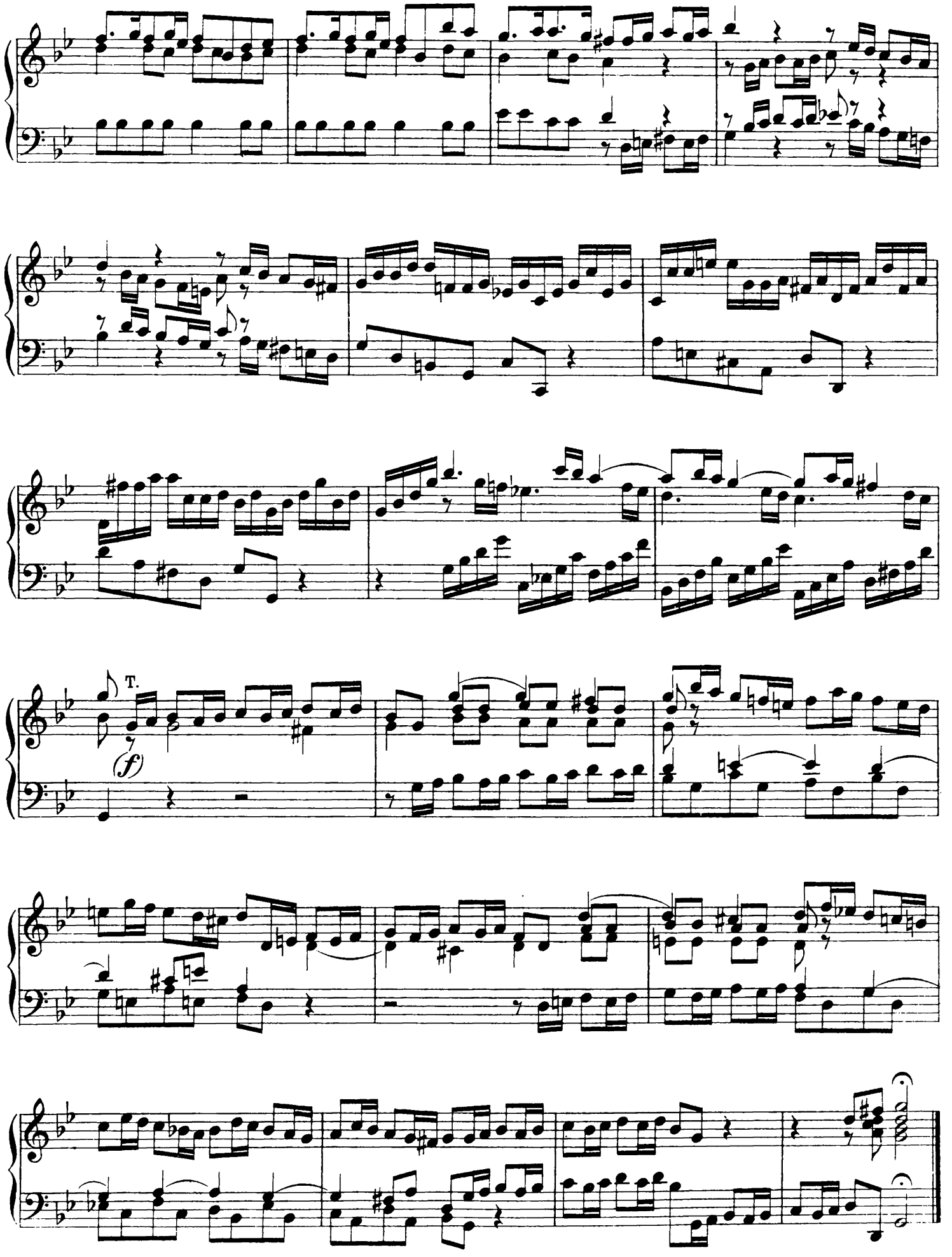

T.
S.
(f)
(p)
T.
(f)
S.
(p)
tr
T.
f
S.
(p)
T.
(f)


S.
T.
(p)
(f)
S.
T.
(p)
(f)
S.
T.
(f)
S.
(f)


Adagio
(S.)

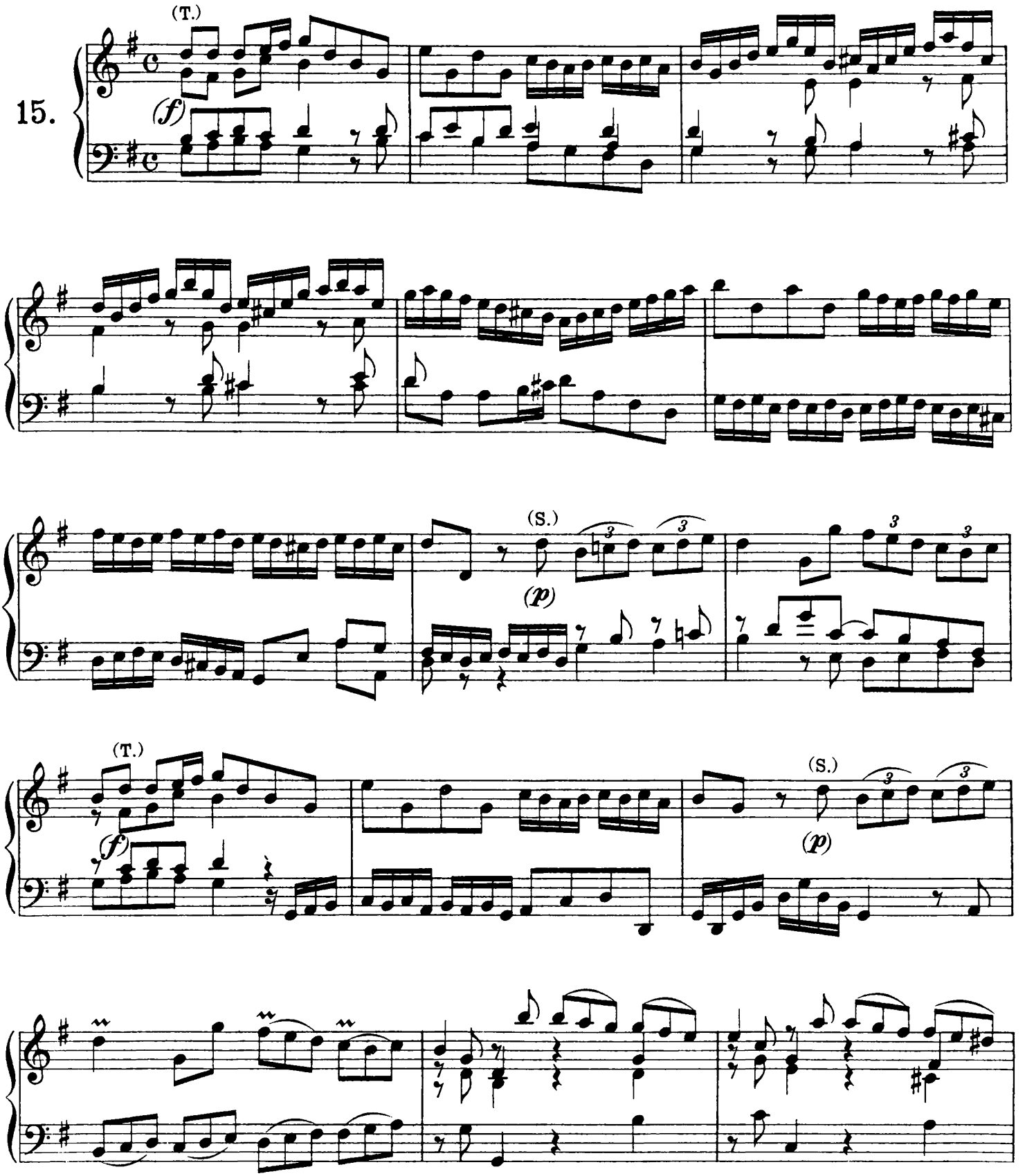

Allegro
T.
(f)
S.
(mf)
T.
(f)

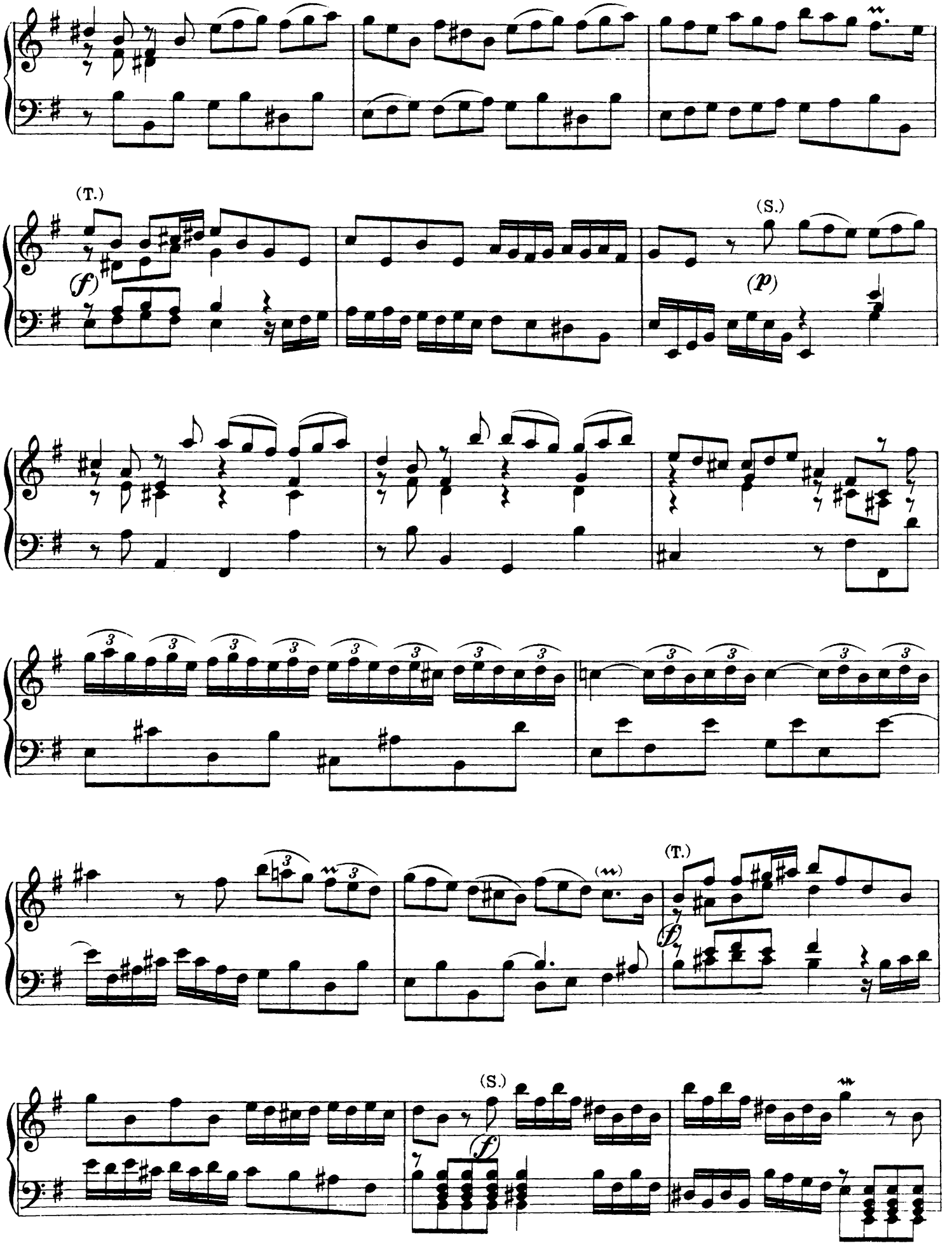

S.
(mf)
T.
(f)
S.
(p)
T.
(f)
S.
(p)

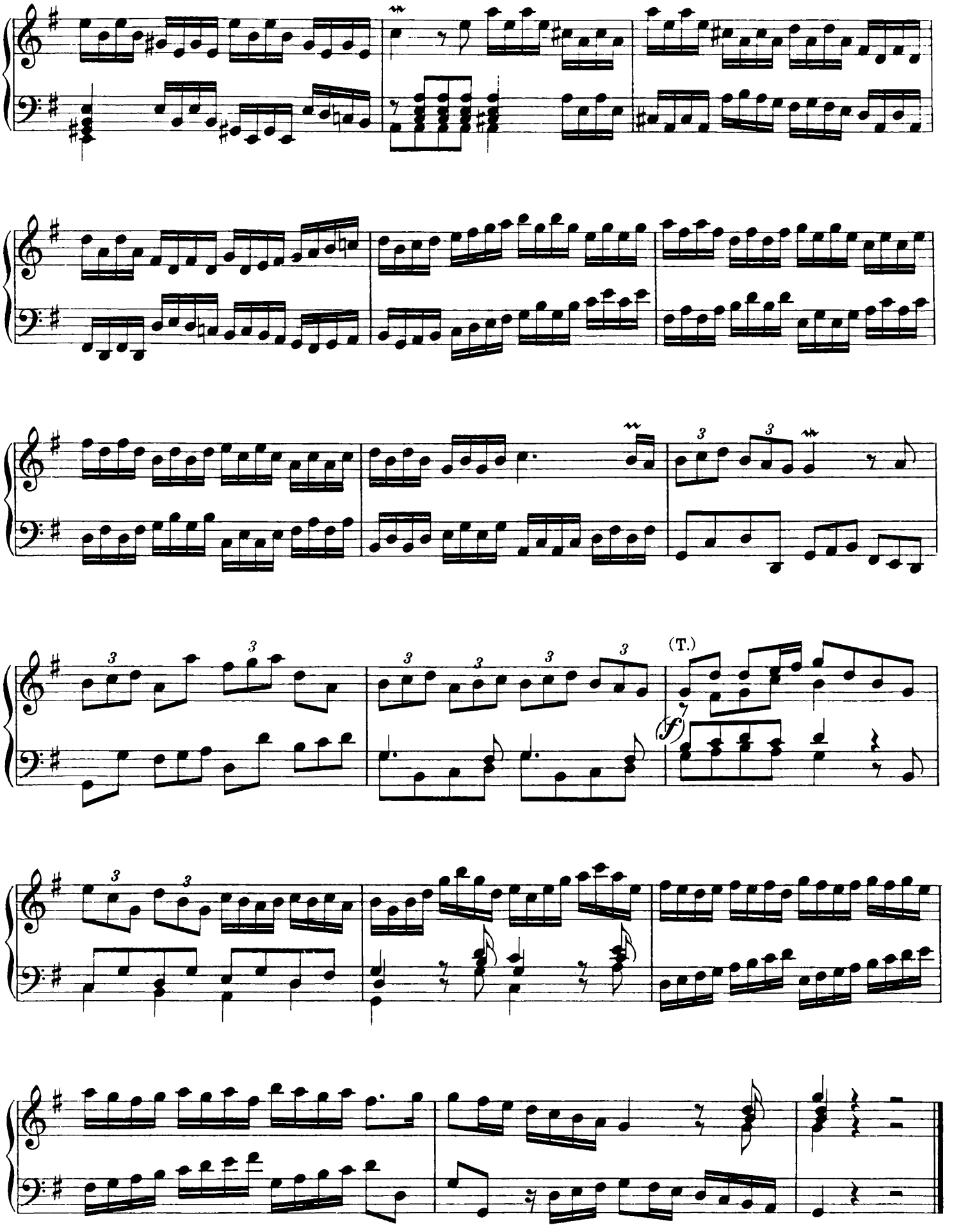

T.
(f)

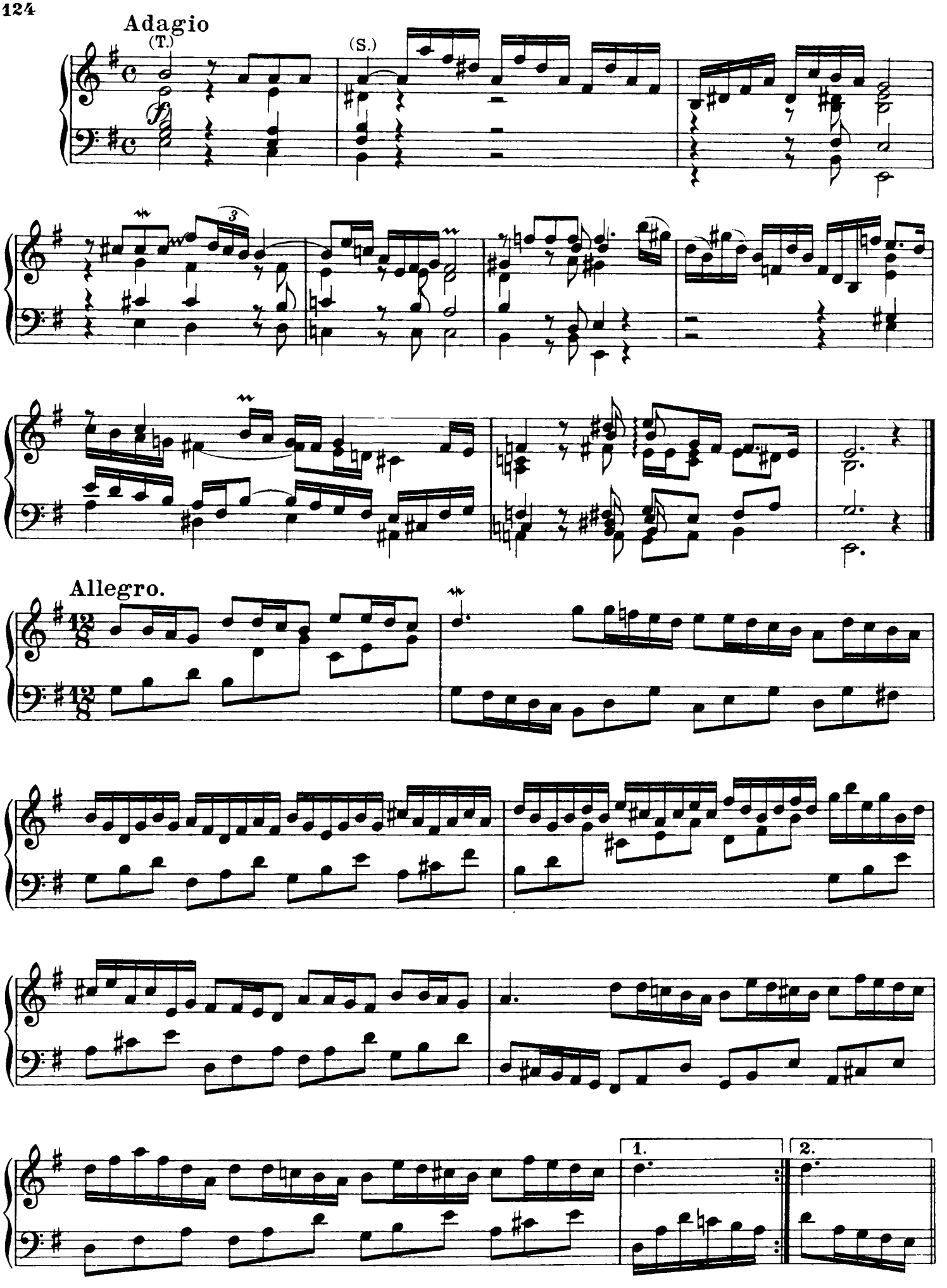
Concerto

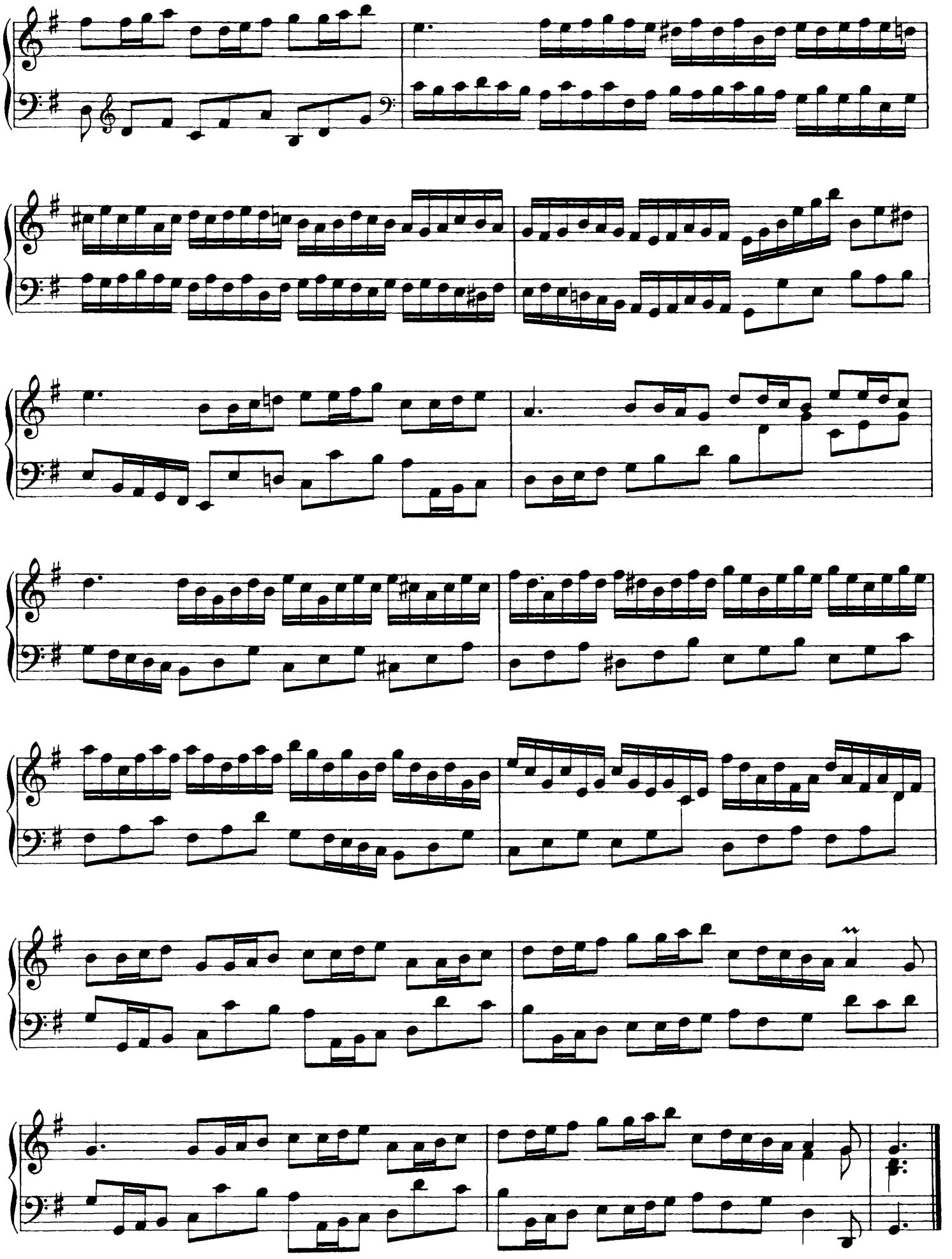
Unbekannter Meister




(T.)
(f)
(S.)
(p)
(T.)
(f)
(S.)
(f)


(T.)
f


Adagio
(T.)
(S.)
Allegro.
1.
2.



Concerto

(Adagio e staccato)

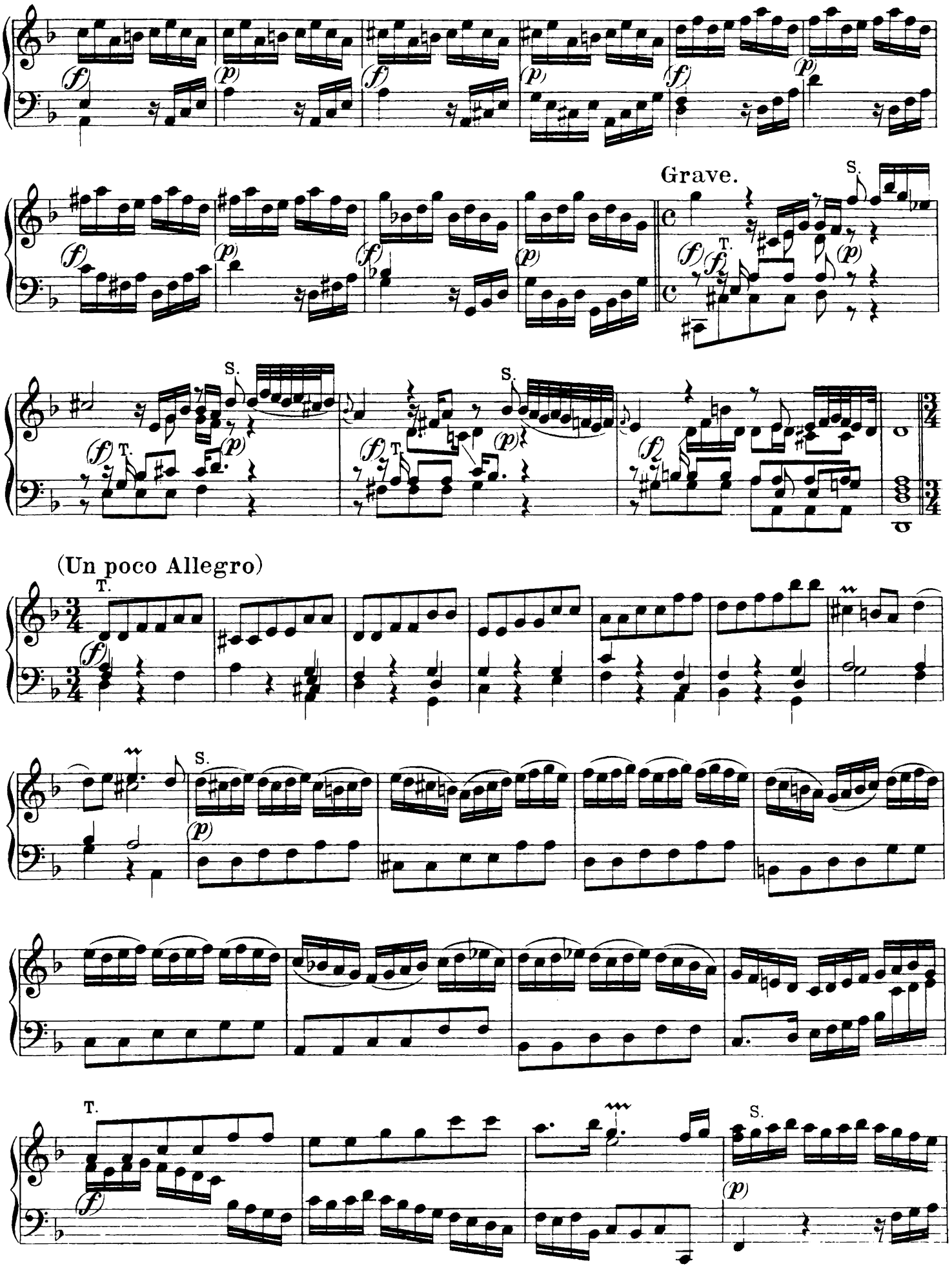
Herzog Johann Ernst von Sachsen-Weimar

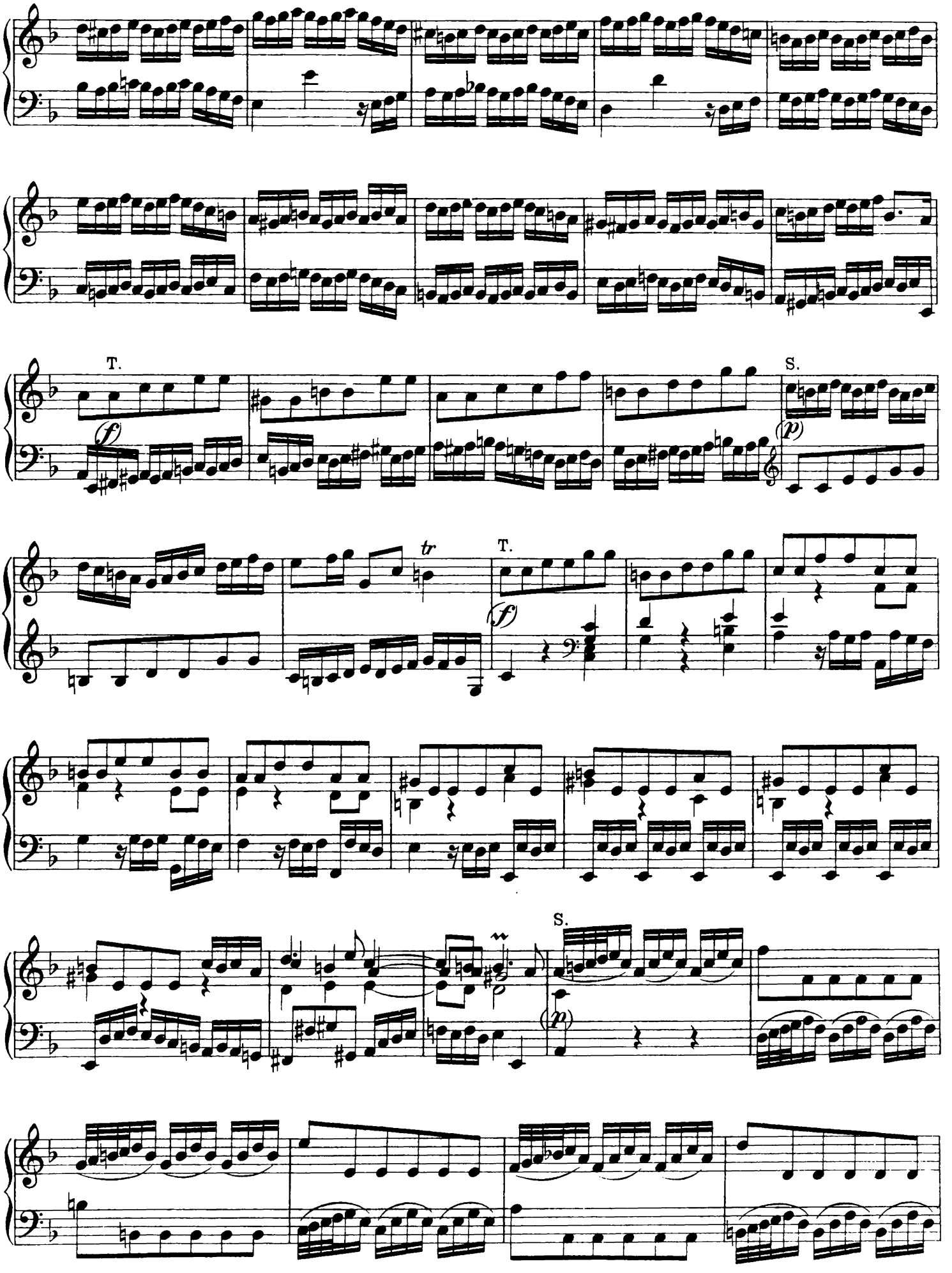
16.

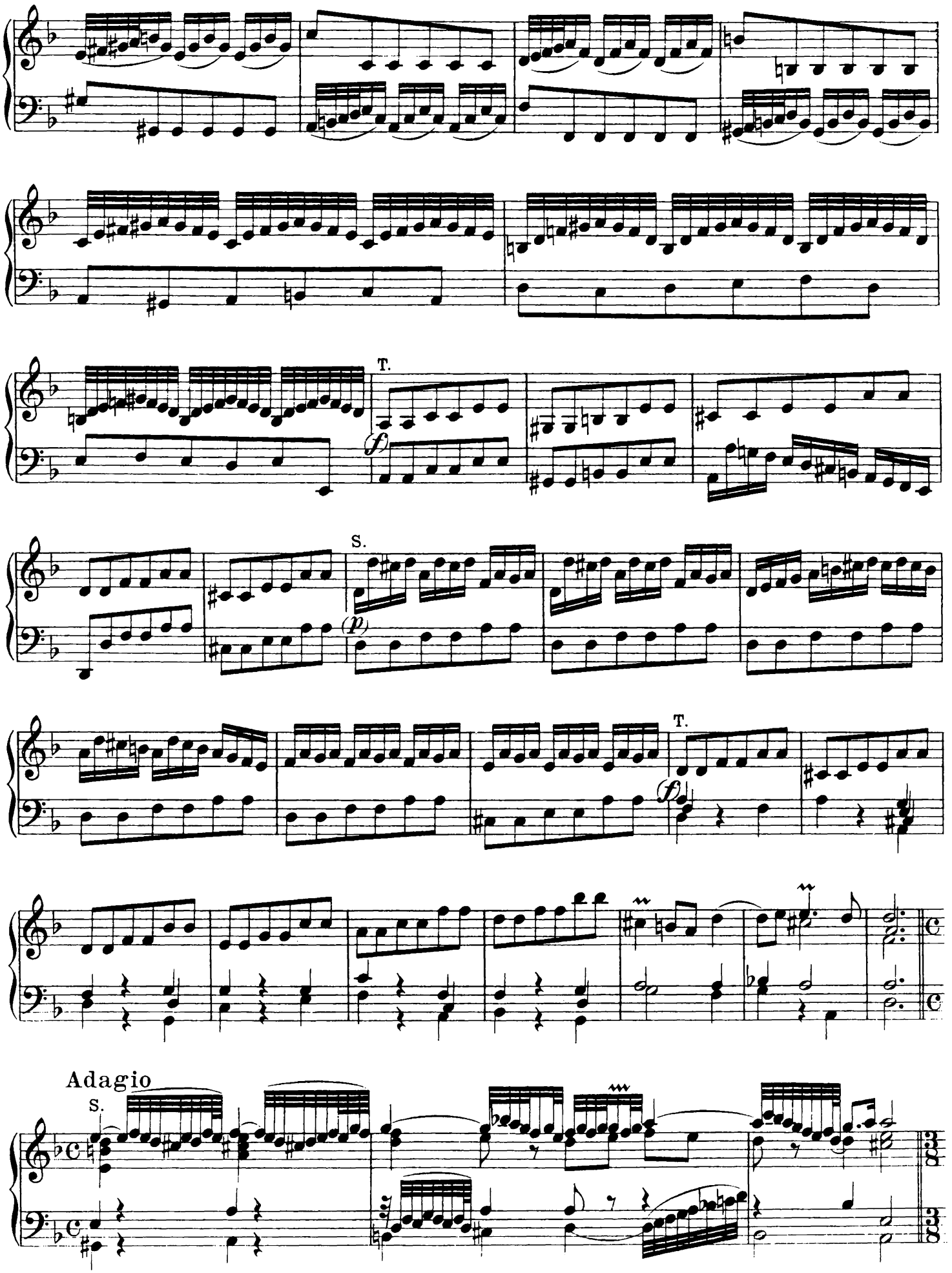
(piano e presto)

(Adagio e staccato)

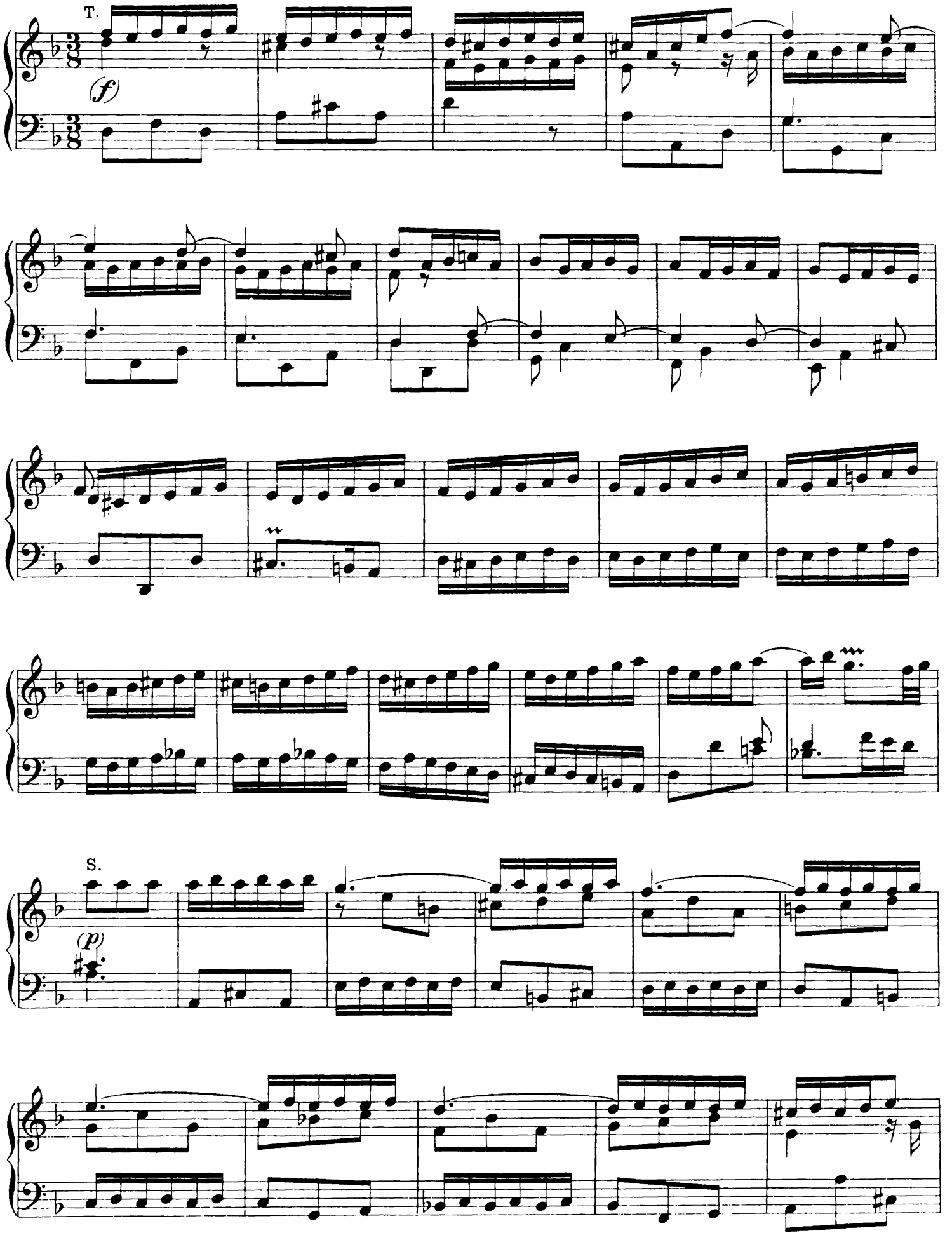
Presto

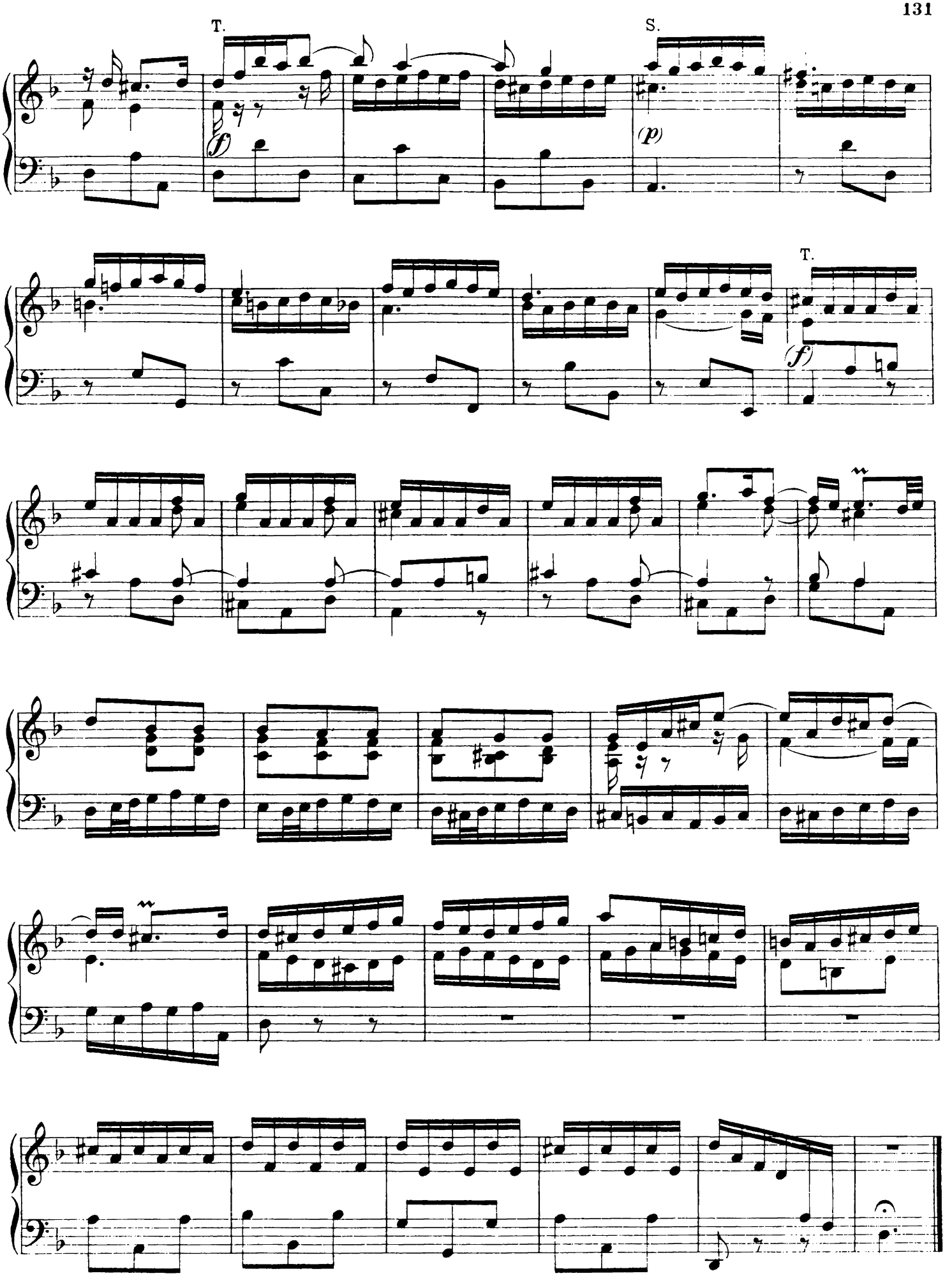

Grave.
(Un poco Allegro)


T.
S.
T.
S.


T.
S.
T.
Adagio
S.

Vivace




T.
S.
(f)
(p)
T.
(f)