

Wilhelm Friedemann Bach.

Klavier-Konzert

D DUR

mit Begleitung eines zweiten Klaviers

herausgegeben

von

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Zur Erläuterung der Phrasierungsbezeichnung.

Die den Taktstrichen untergeschriebenen Zahlen legen den thematischen Aufbau im Grossen dar, d. h. weisen die Perioden-Gliederung auf, sind eine durchgeführte musikalische Interpunktion: die 8 zeigt das Ende der Periode an, entspricht also ungefähr dem Punkt der Schriftsprache; die 4 steht ähnlich zum Kolon oder Semikolon in Parallele; die 2 ist meist, die 6 wohl immer dem Komma zu vergleichen. Übrigens sind aber die Zahlen nichts weiter als die Ordnungszahlen der Takte innerhalb der einzelnen Perioden. Wo rhythmische Komplikationen gar nicht vorkommen, laufen sie regelmässig von 1 bis 8 und beginnen nach 8 wieder mit 1. Alle Anfänge ex abrupto, Einschaltungen, Auslassungen, Dehnungen, Drängungen und Verschränkungen (Umdeutungen des Endes zum neuen Anfang u. dergl.) sind durch die Zahlen sofort verständlich auszudrücken und bedürfen keiner weiteren Erläuterungen durch besondere Anmerkungen. Der punktierte Taktstrich ist entweder ein aufgehobener Taktstrich (eine schwere Zeit wird leicht) oder aber ein wiederholter (eine leichte Zeit wird schwer); das geklammerte Zeichen des schweren Takts (v) hat ähnlichen Sinn (Umdeutung des schweren Takts zum leichten Takt, überm punktierten Taktstrich sogar Umdeutung zum leichten Halbtakt).

Für die Gliederung im Kleinen (Bestimmung der Motivgrenzen) ist das Lesezeichen (I resp. II) angewandt; alle anderen Zeichen (Legatobögen, Punkte, Strichpunkte) sind im gemeinüblichen Sinne beibehalten, nur mit strengerer Kritik durchgeführt. Das ~ bedeutet nicht einen dynamischen Accent (Drücker), sondern einen a g o g i s c h e n Accent (gelinde Dehnung des Notenwerts).

EXPLANATION OF THE SIGNS OF PHRASING.

The numbers written below the bars make clear the broad features of the thematic structure, i. e., show its articulation in periods, they are a systematically applied musical punctuation: the 8 indicates the close of the period, consequently nearly corresponds to the full stop of the written language; the 4 is used like the colon or semicolon in parallels; the 2 is mostly, the 6 perhaps always, comparable to the comma. However, the numbers are nothing more than the ordinal numbers of the bars within the several periods. Where rhythmical complications do not occur, they run regularly from 1 to 8 and begin after 8 again with 1. All beginnings ex abrupto, intercalations, omissions, expansions, contractions, and dove-tailings (the close becoming the new beginning and the like) can be expressed at once intelligibly by the numbers and do not need any further explanations by means of special annotations. The dotted bar is either a suppressed bar (where an accented time becomes unaccented) or a repeated bar (where an unaccented time becomes accented); the sign in parenthesis of the accented bar (v) has a similar meaning (change of the accented bar to the unaccented, above the dotted bar even change to the unaccented half-bar).

For the articulation in detail (fixing of the limits of the motives) the reading-sign (I respectively II) is employed; all other signs (slurs, dots, dots and dashes) retain their usual meaning, only have been used with greater critical strictness. The ~ signifies not a dynamic accent (emphasis), but an agogic accent (slight expansion of the value of the note).

EXPLICATION DES SIGNES DES ÉDITIONS PHRASEES.

Les chiffres souscrits aux barres de mesure démontrent les traits de la construction thématique, c'est à dire, ils font voir l'enchaînement et la structure interne des périodes et représentent une complète ponctuation grammaticale pour la musique: le 8 indique la fin d'une période en sorte qu'il répond au point grammatical; le 4 se trouve analogiquement en parallèle avec le colon (deux points) ou le sémicolon (point et virgule); le 2 est à comparer le plus souvent, le 6 peut-être partout au comma (virgule). Du reste les chiffres ne sont autre chose que des nombres ordinaux des mesures au dedans des singles périodes. Où il n'y a pas de complications rythmiques, ils marchent régulièrement de 1 à 8, et après recommencent à 1. Tous les commencements ex abrupto, les réiterations, les élisions, dilatations, contractions et entrelacements (remplacements d'une terminaison par un nouveau commencement etc.) s'expriment de suite indubitablement par les chiffres

et n'exigent point d'autre explication par des notes spéciales. La barre pointillée se présente comme barre annulée (quand un temps grave [fort] devient anacroustique [faible] ou comme barre réitérée (quand une anacrouse devient temps grave); le signe de la mesure grave paranthéssé (~) est d'un semblable sens (changement de mesure grave en mesure anacroustique, et quand il se trouve sur la barre pointillée même en temps anacoustique).

Pour l'exhibition des détails de la ponctuation (c'est à dire la précision de l'étendue des motifs) s'emploie le guide (I ou II); tous les autres signes (c'est ceux pour le legato, staccato, portato) ont été conservé en leur commun sens, seulement qu'ils aient été appliqués avec une critique plus sévère. Le ~ ne signifie pas un accent dynamique (renforcement), mais plutôt un accent agogique (prolongement modique de la durée).

Dr. Hugo Riemann.

„Eine Musikerbibel, welche auf keine Frage eine Antwort schuldig bleibt“ (**Musikalische Tagesfragen**) sei angelegentlichst empfohlen:

MUSIK-TASCHENBUCH.

— 5. Auflage. Elegant gebunden 1 Mark. —

Inhalt: Erklärung der musikalischen Kunstausdrücke von Dr. H. Riemann. Katechismus der Musik von O. Schwalm, Tabellen zur Musikgeschichte von Dr. H. Riemann; Kurzgefaßte Harmonielehre von Dr. H. Riemann; Führer durch die Edition Steingräber.

„Das brillant ausgestattete Büchlein dürfte sich bald die entschiedene Gunst des grossen Publikums, das sich irgend musikalisch interessiert, erwerben.“ Neue Musik-Zeitung.

85483

Wilh. Friedemann Bach.

KLAVIER-KONZERT Ddur.

Satz 1

M

2/15

B1185c DR

Allegro (d|d)

I. (Solo-) Klavier.

II. Klavier.

Als Vorlage für den Druck diente das Autograph der Berliner Bibliothek: Concerto a Cembalo obligato, 2 Violini, Viola e Basso di W.F. Bach (nur 1.Satz) und eine vollständige alte Kopie derselben Bibliothek.

a) Original ♫ (?)

4

mf ritardando..... a.t.

ritardando *mf f*

Solo. *a tempo*

ritardando *ff* *più largo* *mf*

ritardando *ff* *più largo* *p*

f dim. *mf*

mp *mp* *p*

f *mp* *tr.*

mp *tr.*

5
 poco *f*
mf
cresc.
tr
 143
f *pf*
poco allargando
poco f
pf *dim.*
più rit.
mf
 Tutti.
a tempo
p
a tempo

6

(2): (4): (2=3): (4):

534

cresc.

ritard.

cresc.

ritard.

Solo.

a.t.

mf

pf

p

tr

mfp

p

pp

tr

tr

tr

tr

mf

p

mp

mp

p

7

p

cresc.

mf

p

cresc.

f

(8a=1)

(2)

Tutti.

f

sf

sfp

cresc.

>

p

(6)

sf

(8a=2)

f

(8a=2)

(4)

Tutti.

mp

mf

3

Solo.

dim. *sf mf* *sf pf*

p *mf* *mp* *mf* *pp*

(8)

l. H. r. H. (2)

Musical score page 9, featuring four systems of music for two staves (treble and bass). The key signature is A major (three sharps). The score includes dynamic markings such as *f*, *ff*, *mf*, *p*, *pp*, and *tr*. Measure numbers 1 through 12 are indicated above the staves. The first system starts with a forte dynamic (*f*) and includes measure numbers 5, 4, 3, 2, 1. The second system starts with a piano dynamic (*p*) and includes measure numbers 8, 7, 6, 5, 4, 3, 2, 1. The third system starts with a piano dynamic (*p*) and includes measure numbers 3, 2, 1. The fourth system starts with a piano dynamic (*p*) and includes measure numbers 4, 3, 2, 1. The score concludes with a *Tutti.* section.

Solo.

Tutti.

Solo. Cadenza

a tempo

f ritard. *sf ten.* *tr* *mf* *tr* *mf*

Tutti *tr* *tr* *tr* *p*

tr *f* *pf* *mf*

mp *mf*

tr *f pf* *tr* *tr* *tr* *tr*

poco f *pf* *dim.*

mf *f* *adagio* *tr* *f* *mf* *f* *Tutti.*

Musical score for piano, page 12, featuring six staves of music. The score includes dynamic markings such as *tr*, *trum*, *143 trum*, *sf*, *mp*, *cresc.*, *f*, *poco ritenu*, *poco ritard.*, *ritard.*, *ff*, and *ritard. ff*. Articulation marks include slurs, grace notes, and fingerings (e.g., 1, 2, 3, 4, 5). Performance instructions like *a.t.* (acciaccatura) and *rit.* (ritardando) are also present. Measures are numbered (e.g., 1, 2, 3, 4, 5, 8, 8a, 8b, 8c) and some are grouped by brackets. Measure 143 starts with *trum* and *tr*.

Andante (♩)

13

Andante (♩)

p > *mf* > *p* *cresc.* *mf* *pf* *dim.* *cresc.*

(4) (4a-5) (6) (8) (8a) (8b)

mf > *pf* > *p* *cresc.* *pf* *f* *dim.* *cresc.*

=

121

p *cresc.* (2) (4) (6) (8-5)

f > *pf* > *pf*

148

tr > *p* > *mp* > *f* > *pf* > *pf*

=

p *cresc.* (8-3) (9) (10) (6)

p > *cresc.* *f* *p* > *cresc.* > *mf* > *f*

=

Solo.

> *f* > *mf* > *f* > *poco f* > *f*

> *f* > *p* > *f* > *poco f* > *f*

a) Manuskript e.

Solo.

mf > *pf* > *subito p*

132

mp

dim.

pp

cresc.

f > *pf*

Tutti.

rit.

dim.

cresc.

rit.

dim.

cresc.

rit.

Solo.

Tutti.

Solo.

=

=

=

=

143

cresc.

mf

pf

allargando

483

2 3 4 5 6 7 8

sforzando *p* *mf* *p* *cresc.* *mf* *pf*

a tempo (4) (4a-5) (5) (6) (5) (8)

Tutti.

2 3 4 5 6 7 8

mf *sf* *mf* *a tempo* *pf* *cresc.* *pf* *f*

5 121

dim. *cresc.* *p* *cresc.*

(8a) (8b) (2) (4)

2 3 4 5 6 7 8

dim. *cresc.* *p* *mp*

5 143

f *pf* *pf* *p* *cresc.* *f*

(6) (8-5) (6) (1) (8-3)

2 3 4 5 6 7 8

pf *pf* *p* *cresc.* *f*

1 2 3 4 5 6 7 8

p *cresc.* *mf* *f* *f* *p* *tr* (8-3)

(4) (4a) (2) (2) (2) (2) (8-3)

2 3 4 5 6 7 8

p *cresc.* *mf* *f* *f* *tr*

Presto (♩|♩).

Sheet music for orchestra, page 18, Presto section.

Top System: Measures 5-10. Key signature: F major (3 sharps). Time signature: Common time (indicated by '8'). Dynamics: *sf*, *f*, *sf*, *p*, *sf*, *p*. Articulations: slurs, grace notes. Measure 8 includes dynamic markings: (4-2), (4=6), (8-6), (8), (8a=2). Measure 9 includes dynamic markings: (4), (8), (2), (4-2). Measure 10 includes dynamic markings: (4-2), (4-2), (4=6), (8-6), (8), (8a=2).

Middle System: Measures 11-16. Key signature: F major (3 sharps). Time signature: Common time (indicated by '8'). Dynamics: *p*, *mp*, *f*, *mf*, *dim.*, *p*, *sf*, *dim.*, *f*. Articulations: slurs, grace notes.

Bottom System: Measures 17-22. Key signature: F major (3 sharps). Time signature: Common time (indicated by '8'). Dynamics: *f*, *sf*, *p*, *sf*, *sforz.*, *ff*, *ritard.*, *l.H.*, *cresc.*, *ff*, *ritard.*.

Solo.

a tempo *f* *mf*

(8c-2) (4)

a tempo

Tutti.

f *tr* *tr*

Solo.

mf *p* *mf* *f*

(6) (8) (6) (8)

p *mp*

rit. *a tempo* *pf* *f* *dim.*

(8a-2) (4) (4a) (4b) (8-2)

mf *rit.* *a tempo* *p* *pf* *f* *dim.*

(2) (3) (4) (2) (3) (4) (5)

This musical score page contains four staves of music for piano. The top staff is labeled 'Solo.' and includes dynamics 'a tempo' and 'f'. The second staff is labeled '(8c-2)' and '(4)'. The third staff is labeled 'a tempo'. The fourth staff is labeled 'Tutti.' and includes dynamics 'f', 'tr', and 'tr'. The fifth staff is labeled 'Solo.' and includes dynamics 'mf', 'p', 'mf', and 'f'. The sixth staff is labeled '(6)', '(8)', '(6)', and '(8)'. The seventh staff is labeled 'p' and 'mp'. The eighth staff is labeled 'rit.', 'a tempo', 'pf', 'f', and 'dim.'. The ninth staff is labeled '(8a-2)', '(4)', '(4a)', '(4b)', and '(8-2)'. The tenth staff is labeled 'mf', 'rit.', 'a tempo', 'p', 'pf', 'f', and 'dim.'. The eleventh staff is labeled '(2)', '(3)', '(4)', '(2)', '(3)', '(4)', and '(5)'. The score is numbered 19 at the top right and 483 at the bottom center.

Solo.

Tutti.

5
3

p *s* *m* *cresc.*

p *s* *m* *cresc.* *f*

solo.

rit....at.

mf *tr* *p* *mp* *f*

sf *sf* *rit....at.*

t.H. *p* *(4)* *(6)*

dim. *pp*

t.H. *poco f* *più f* *f*

mf *p* *f* *>sf* *dim.*

Musical score page 22, featuring six staves of piano music. The score includes dynamic markings such as *p*, *cresc.*, *pp*, *poco f*, *più f*, *mf*, *dim.*, *pf*, *cresc.*, *p*, *sf mf*, *mf*, and *f*. Performance instructions include fingerings (e.g., 1, 2, 3, 4, 5) and grace notes. Measures are numbered (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 8a, 8b-2, 4-2).

p

cresc.

pp

poco f

più f

più f

mf

dim.

pf

cresc.

p

sf mf

mf

f

dim. *mf* *cresc.*

f *dim.* *mp* *cresc.*

= *f* *pf*

mp *mf*

Solo.

ff rit... at. *f* *mf*

f *ff rit... at.*

cresc.

p *f*

Musical score for piano, page 24, featuring four systems of music. The score consists of two staves: treble (top) and bass (bottom). The key signature is A major (three sharps). The time signature varies between common time and 2/4.

System 1: Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns. Dynamics: mf , p , $cresc.$, $poco f$. Performance instructions: (4), (6).

System 2: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: p , $cresc.$. Performance instructions: (8=2), (4=6), (8=2).

System 3: Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns. Dynamics: mf , f , $cresc.$, $poco f$. Performance instructions: (4), (6).

System 4: Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns. Dynamics: p , pf , $cresc.$, mp . Performance instructions: (4).

(6)

poco rit.....

(8 = 2) 5

(4 = 2)

(4 = 6)

(8)

(8a)

3

at.

mf

(8c = 2)

(4)

a.t.

p

f

f

(8)

Tutti.

f

(8a)

(8b)

(8c)

Musical score for piano, showing four systems of music. The score consists of two staves per system, with dynamics and performance instructions.

System 1:

- Top staff: Treble clef, key signature of two sharps. Measures 1-4. Dynamics: *mf*, *f*. Fingerings: 1, 2, 3, 4, 5. Articulations: *tr*.
- Bottom staff: Bass clef, key signature of two sharps. Measures 1-4. Dynamics: *mf*, *f*. Fingerings: (8^a), (8^c), (3 4), (2 4), (4).

System 2:

- Top staff: Treble clef, key signature of three sharps. Measures 1-4. Dynamics: *meno f*, *mp*. Fingerings: 3 1, 5, 3 1, 3 1, 3 1, 3 1, 3 1.
- Bottom staff: Bass clef, key signature of three sharps. Measures 1-4. Dynamics: *mf*, *p*. Fingerings: (3), (8), (8^a), (2).

System 3:

- Top staff: Treble clef, key signature of three sharps. Measures 1-4. Dynamics: *mf*, *pf*. Fingerings: 3 1, 5, 3 1, 3 1, 3 1, 3 1, 3 1.
- Bottom staff: Bass clef, key signature of three sharps. Measures 1-4. Dynamics: *mf*. Fingerings: 5, (4), (6).

System 4:

- Top staff: Treble clef, key signature of three sharps. Measures 1-4. Dynamics: *f*, *ff ritard.*, *at. mf*, *f*. Fingerings: 3 1, 4, 3 1, 3 1, 3 1, 3 1, 3 1.
- Bottom staff: Bass clef, key signature of three sharps. Measures 1-4. Dynamics: *f*. Fingerings: (8), (6), 5 (8), 8 (8-2).

Tutti.

Musical score for piano, four staves, measures 43-54.

Measures 43-44: Treble staff: 1 tr. Bass staff: 2 ps. Measure 45: 4 p. Measure 46: 5 (4). Measure 47: 3 2 1 mp.

Measures 48-50: Treble staff: 2 1 tr. Bass staff: 12 ps. Measure 51: 4 ps. Measure 52: 5 mf. Measure 53: 3 dim. Measure 54: 2 pf.

Measures 55-56: Treble staff: 5 4. Bass staff: f. Measure 57: 2 1 5 3. Bass staff: f. Measure 58: 2 5 (4-2). Bass staff: f.

Measures 59-60: Treble staff: 2 1 5 3. Bass staff: dim. Measure 61: 2 5 (4-2). Bass staff: f.

Measures 61-62: Treble staff: 5 4. Bass staff: f. Measure 63: 3 4 (4-6). Bass staff: f. Measure 64: 2 1 (8). Bass staff: f. Measure 65: 2 5 (2).

Measures 66-67: Treble staff: 1 5 3 2 5. Bass staff: f. Measure 68: 4 3 4 (4-2). Bass staff: f. Measure 69: 3 4 (4-6). Bass staff: f. Measure 70: 2 1 (8). Bass staff: f. Measure 71: 4 (2).

Measures 72-73: Treble staff: 5 4. Bass staff: f. Measure 74: 3 4 (54). Bass staff: f. Measure 75: 2 1 (3). Bass staff: f. Measure 76: 2 5 (l.H.). Bass staff: f.

Measures 77-78: Treble staff: 2 3 1 5 4 3 2 (eresc.). Bass staff: 4 (4). Measure 79: 2 3 1 5 4 (6). Bass staff: 4 (8). Measure 80: 2 3 1 5 4 (8a). Bass staff: 4 (8b). Measure 81: 2 3 1 5 4 (ritard.). Bass staff: 4 (8b).

Measures 82-83: Treble staff: 2 3 1 5 4 (eresc.). Bass staff: 4 (4). Measure 84: 2 3 1 5 4 (6). Bass staff: 4 (8). Measure 85: 2 3 1 5 4 (8a). Bass staff: 4 (4). Measure 86: 2 3 1 5 4 (ritard.). Bass staff: 4 (4).

