

Concerto W. 24

The late version (D) is shown on the top six staves, the early version (A) on the lower six staves.
Letters and angle brackets in the lower six staves indicate passages that were revised prior to version D.

C. P. E. Bach

Allegretto

ten.

Violin 1

Violin 2

Viola

Cembalo concertato

Basso

Allegretto

ten.

Violin 1

Violin 2

Viola

Cembalo concertato

Basso

13

Vn. 1 {

Vn. 2 {

Va.

Cemb.

Bs.

6 7 4 #

4+ (#)

f #

13

Vn. 1 {

Vn. 2 {

Va.

Cemb.

Bs.

6 7 4 #

4+ (#)

f #

19

Vn. 1 {

Vn. 2 {

Va.

Cemb.

Bs.

6 6 \natural 6 5+ 6 6

19 < AB

Vn. 1 {

Vn. 2 {

Va.

Cemb.

Bs.

6 6 \natural 6 5+ 6 6

24

Vn. 1 {

Vn. 2 {

Va.

Cemb.

Bs.

24

Vn. 1 {

Vn. 2 {

Va.

Cemb.

Bs.

29

Vn. 1 { 

Vn. 2

Va.

Cemb.

Bs.

29

Vn. 1 { 

Vn. 2

Va.

Cemb.

Bs.

33

Vn. 1 {

Vn. 2 {

Va. {

Cemb. {

Bs. {

p

(p)

p

p

ten.

33

Vn. 1 {

Vn. 2 {

Va. {

Cemb. {

Bs. {

< ABC

39
 Vn. 1 {
 Vn. 2 {
 Va.
 Cemb.
 Bs.

39
 Vn. 1 {
 Vn. 2 {
 Va.
 Cemb.
 Bs.

45

Vn. 1 {

Vn. 2

Va.

Cemb. {

Bs.

The score consists of five staves. Vn. 1 and Vn. 2 play eighth-note chords. Va. rests. Cemb. plays sixteenth-note patterns. Bs. rests. Measure 45 starts with a rest followed by six measures of sixteenth-note patterns in the Cemb. part. The first measure of the pattern is labeled "ten."

45

Vn. 1 {

Vn. 2

Va.

Cemb. {

Bs.

The continuation of the score follows the same structure as page 45. It features eighth-note chords from Vn. 1 and Vn. 2, rests from Va., sixteenth-note patterns from Cemb., and rests from Bs. Measure 45 continues with sixteenth-note patterns in the Cemb. part. The first measure is labeled "<AB". Subsequent measures show a rhythmic pattern with "> <AB >" markings above the Cemb. staff.

51

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

51

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

Musical score for orchestra and piano, page 10, measures 62-63.

The score consists of two systems of music. The top system (measures 62-63) includes parts for Vn. 1, Vn. 2, Va., Cemb., and Bs. The bottom system (measures 62-63) includes parts for Vn. 1, Vn. 2, Va., Cemb., and Bs. Measure 62 begins with a dynamic of p . Measure 63 begins with a dynamic of p .

Measure 62 (Vn. 1): $\{ \text{Vn. 1} \}$ has sixteenth-note patterns. Vn. 2 has eighth-note patterns. Va. has eighth-note patterns. Cemb. and Bs. have eighth-note patterns.

Measure 62 (Vn. 2): $\{ \text{Vn. 2} \}$ has sixteenth-note patterns. Va. has eighth-note patterns. Cemb. and Bs. have eighth-note patterns.

Measure 62 (Va.): Va. has eighth-note patterns. Cemb. and Bs. have eighth-note patterns.

Measure 62 (Cemb.): $\{ \text{Cemb.} \}$ has eighth-note patterns. Cemb. and Bs. have eighth-note patterns.

Measure 62 (Bs.): $\{ \text{Bs.} \}$ has eighth-note patterns. Cemb. and Bs. have eighth-note patterns.

Measure 63 (Vn. 1): $\{ \text{Vn. 1} \}$ has sixteenth-note patterns. Vn. 2 has eighth-note patterns. Va. has eighth-note patterns. Cemb. and Bs. have eighth-note patterns.

Measure 63 (Vn. 2): $\{ \text{Vn. 2} \}$ has sixteenth-note patterns. Va. has eighth-note patterns. Cemb. and Bs. have eighth-note patterns.

Measure 63 (Va.): Va. has eighth-note patterns. Cemb. and Bs. have eighth-note patterns.

Measure 63 (Cemb.): $\{ \text{Cemb.} \}$ has eighth-note patterns. Cemb. and Bs. have eighth-note patterns.

Measure 63 (Bs.): $\{ \text{Bs.} \}$ has eighth-note patterns. Cemb. and Bs. have eighth-note patterns.

73

Vn. 1 {
 Vn. 2 {
 Va.
 Cemb.
 Bs.

6 6 unis. 6 6

ten.

ABC

6 5 6 6

79

Vn. 1 ten.
f

Vn. 2 ten.
f

Va. f

Cemb.

Bs. f p f

79

Vn. 1 f

Vn. 2 f

Va. AB f

Cemb.

Bs. f

85

Vn. 1 {

Vn. 2

Va.

Cemb.

Bs.

ten.

ften.

f

$\frac{4}{2}$

f

AB

$\frac{4}{2}$

f

90
 Vn. 1 {

 Vn. 2 {
 Va. {
 Cemb. {
 Bs. {
 Vn. 1 {
 Vn. 2 {
 Va. {
 Cemb. {
 Bs.

94

Vn. 1 {

Vn. 2

Va.

Cemb.

Bs.

94

Vn. 1 {

Vn. 2

Va.

Cemb.

Bs.

98

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

98

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

The musical score is divided into two systems, each containing six staves. The instruments listed are Vn. 1, Vn. 2, Va., Cemb., and Bs. In the first system, the Vn. 1 and Vn. 2 staves begin with a dynamic **f**, followed by a **p**. The Va. staff has a single note. The Cemb. staff has a continuous eighth-note pattern. The Bs. staff is mostly silent. In the second system, the dynamics are identical: **f**, **p**, **f**. The Va. staff has a single note. The Cemb. staff has a continuous eighth-note pattern, transitioning to a sixteenth-note pattern. The Bs. staff is mostly silent.

102

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

f *p*

p

106

Vn. 1 {

Vn. 2 {

Va.

Cemb.

Bs.

106

Vn. 1 {

Vn. 2 {

Va.

Cemb.

Bs.

110

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

110

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

114

Vn. 1 {

Vn. 2 {

Va.

Cemb.

Bs.

(mf) **p**) ten.
f
f
f

f
f
f

f
f
f

114

Vn. 1 {

Vn. 2 {

Va.

Cemb.

Bs.

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

f
f
f

f
f
f

118

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

6 ♫ (4 ♪)

(f)

ABC

6 ♫ (4 ♪)

(f)

123

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

123

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

128

Vn. 1 {

Vn. 2 {

Va.

Cemb. {

Bs.

128

128

Vn. 1 {

Vn. 2 {

Va.

Cemb. {

Bs.

128

133

Musical score for strings and harpsichord. The score consists of six staves. Vn. 1 and Vn. 2 are muted. Va. and Cemb. play eighth-note patterns. Bs. plays sustained notes.

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

133

Musical score for strings and harpsichord. The score consists of six staves. Vn. 1 and Vn. 2 are muted. Va. and Cemb. play eighth-note patterns. Bs. plays sustained notes. The Cemb. staff has 'ABC' written above it.

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

137

Vn. 1 ten.

Vn. 2 f ten.

Va. f

Cemb.

Bs. f

137

Vn. 1 f

Vn. 2 f

Va. f A

Cemb.

Bs. f

142

Vn. 1 {

Vn. 2

Va.

Cemb.

Bs.

142

Vn. 1 {

Vn. 2

Va.

Cemb.

Bs.

148

Vn. 1 {

Vn. 2 {

Va. {

Cemb. {

Bs. {

148

Vn. 1 {

Vn. 2 {

Va. {

Cemb. {

Bs. {

153

Vn. 1 {

Vn. 2

Va.

Cemb.

Bs.

153

Vn. 1 {

Vn. 2

Va.

Cemb.

Bs.

ABC

153

Vn. 1 {

Vn. 2

Va.

Cemb.

Bs.

158

Vn. 1 {

Vn. 2 {

Va.

Cemb.

Bs.

158

Vn. 1 {

Vn. 2 {

Va.

Cemb.

Bs.

162

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

162

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

168

Vn. 1 {

Vn. 2

Va.

Cemb.

Bs.

168

Vn. 1 {

Vn. 2

Va.

Cemb.

Bs.

173

Vn. 1 {

Vn. 2 {

Va. {

Cemb. {

Bs. {

173

Vn. 1 {

Vn. 2 {

Va. { AB }

Cemb. {

Bs. {

178

Vn. 1 {

Vn. 2

Va.

Cemb.

Bs.

178

Vn. 1 {

Vn. 2

Va.

Cemb.

Bs.

182

Vn. 1 {  }

Vn. 2 { }

Va. { }

Cemb. { }

Bs. { }

182

Vn. 1 {  }

Vn. 2 { }

Va. { }

Cemb. { }

Bs. { }

186

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

186

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

This musical score page contains two systems of five staves each, representing parts for Vn. 1, Vn. 2, Va., Cemb., and Bs. The key signature is one sharp throughout. The first system begins with a forte dynamic (f) and a sharp key signature. It includes a dynamic change to piano (p) and a sharp key signature. The second system continues with the same instrumentation and dynamics. The Cemb. part has a distinct eighth-note pattern in the first system, which is absent in the second system.

190

Vn. 1 { ten. *f* ten. (f) ten.

Vn. 2 { ten. *f* *f*

Va. { *f* *f*

Cemb. { *f*

Bs. { *f* *f*

190

Vn. 1 { *f* *f*

Vn. 2 { *f* *f*

Va. { *f* *f*

Cemb. { *f*

Bs. { *f* *f*

195

Vn. 1 ten. *f*

Vn. 2 ten. *f*

Va. *f*

Cemb.

Bs. (f)

195

Vn. 1 *f*

Vn. 2

Va. *f*

Cemb.

Bs. (f)

< ABC

< A, B (?), C

200

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

ten. 

f ten. 

f 

f

200

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

f 

f 

AB 

 <A >

> A 

f

205

Vn. 1 {

Vn. 2

Va.

Cemb.

Bs.

205

Vn. 1 {

Vn. 2

Va. >

Cemb.

Bs.

AB

211

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

217

Vn. 1 {

Vn. 2 {

Va. {

Cemb. { 4 (##)

Bs. {

217

Vn. 1 {

Vn. 2 {

Va. {

Cemb. { 4 (##)

Bs. {

222

Vn. 1 {

Vn. 2 {

Va.

Cemb. {

Bs.

222

Vn. 1 {

Vn. 2 {

Va.

Cemb. {

Bs.

226

Vn. 1 {

Vn. 2 {

Va.

Cemb. {

Bs.

226

226

Vn. 1 {

Vn. 2 {

Va.

Cemb. {

Bs.

226

230

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

6 (ff)

230

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

6 (ff)

235

Vn. 1 {
 Vn. 2 {
 Va.
 Cemb.
 Bs.

235

Vn. 1 {
 Vn. 2 {
 Va.
 Cemb.
 Bs.

ABC

241

Musical score for measures 241-242. The score consists of five staves: Vn. 1 (Treble), Vn. 2 (Treble), Va. (Bassoon), Cemb. (Cembalo), and Bs. (Bass). The first four measures (241) are mostly silent. In measure 242, the Cemb. and Bs. play eighth-note patterns. The Va. has a single eighth note at the beginning of measure 242. The Cemb. has a sixteenth-note pattern starting in measure 242. The Bs. has a eighth-note pattern starting in measure 242.

241

Continuation of the musical score for measures 241-242. The score remains the same with five staves: Vn. 1, Vn. 2, Va., Cemb., and Bs. The first four measures (241) are mostly silent. In measure 242, the Cemb. and Bs. play eighth-note patterns. The Va. has a single eighth note at the beginning of measure 242. The Cemb. has a sixteenth-note pattern starting in measure 242. The Bs. has a eighth-note pattern starting in measure 242. A label "A, B (?)" is placed above the Cemb. staff in measure 242.

247

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

247

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

253

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

253

Vn. 1

Vn. 2

Va.

Cemb.

Bs.

258

Vn. 1 {

Vn. 2 {

Va. {

Cemb. {

Bs. {

258 f AB

Vn. 1 {

Vn. 2 {

Va. {

Cemb. {

Bs. {

f ABC <AB >

6 6½ 6 5+ 6

263

Vn. 1 {
Vn. 2 {
Va.
Cemb.
Bs.

263

Vn. 1 {
Vn. 2 {
Va.
Cemb.
Bs.

ABC

Vn. 1 {
Vn. 2 {
Va.
Cemb.
Bs.

267

Vn. 1 {

Vn. 2 {

Va.

Cemb.

Bs.

6 5 6 6 # unis. (6 6 #)

f

267

Vn. 1 {

Vn. 2 {

Va.

Cemb.

Bs.

AB

ABC

AB

6 5 6 6 # 6 6 # 9 8

f