

BAROQUEMUSIC.IT - CPEBO30915

CARL PHILIPP E. BACH

SINFONIA HAMBURG IN SOL MAGGIORE [WQ 182/1]



EDIZIONI MARIO BOLOGNANI - ROMA 2015

2
[1.] Allegro di molto

Violino I

Violino II

Viola

Basso

p

pp

p

pp

p

p

tasto solo

pp

5

f

ff

f

ff

f

ff

3 *f* 3 3 3 3 3 3

5

ff

ff

9

f

ff

f

ff

f

ff

f

5

ff

f

6

f

7

9

8

7

13

ff

ff

ff

p

p

p

ff

ff

ff

p

p

unis[ono]

tasto [solo]

18

f *ff* *f* *ff*

unis[ono] *unis[ono]*

22

f *f* *f* *f*

f *6* *7* *f*

26

f *f* *f* *f*

f *6* *6* *6* *5* *+4* *6* *6*

30

f *f* *f* *f*

f *6* *6* *6* *5* *+4* *6* *6*

tasto [solo]

35

pp *p* *pp* *f* *f* *f* *unis[ono]*

39

ff *f* *ff* *f* *ff* *f* *ff* *f*

42

ff *f* *ff* *f* *ff* *f* *ff* *f*

45

p *p* *p* *f* *p* *f* *p* *f* *tasto [solo]*

49

pp *f* *p* *f*

pp *f* *p* *f*

pp *f* *p* *f*

pp *f* *p* *f*

6 *f* 6 *f*

53

f *f* *p* *p*

p *p* *f* *p*

p *p* *f* *p*

p *p* *f* *p*

6 *f* 6 6 6 *p*

tasto [solo]

57

pp *f* *ff* *f*

pp *f* *ff* *f*

pp *f* *ff* *f*

pp *f* *ff* *f*

pp *f* *ff* *f*

tasto [solo]

61

p *pp* *f* *f*

p *pp* *f* *f*

p *pp* *f* *f*

p *pp* *f* *f*

p *pp* *f* *f*

3 *f* 3 3 3 3 3

65

ff f

6 +4 6 6

ff f

68

ff f

ff f

4 +4 6 6

ff f

unis[ono]

71

ff p

ff p

ff p

ff p

tasto [solo]

75

pp

tr pp

pp

pp

80

ff *f* *ff* *f*

7 4 5 5

84

p *pp* *p* *pp*

6 4 5 3 2 6 6 2 6 6

89

p *pp* *p* *pp*

tasto [solo] *pp*

94

f *p* *pp* *f* *p* *pp*

3 3 3 3 3 3 3 6 *tasto [solo]*

[2.] Poco Adagio

Sheet music for [2.] Poco Adagio, measures 1 through 11. The score is in 3/4 time, key of D major (three sharps), and features four staves (Violin I, Violin II, Cello/Double Bass, and Bassoon/Clarinet).

Measures 1-3: Violin I and Violin II play a melodic line starting on D4, moving up stepwise. Cello/Double Bass and Bassoon/Clarinet play a supporting line. Dynamics: *p*, *pp*, *f*. A triplet of eighth notes appears in measures 2 and 3.

Measures 4-6: Violin I and Violin II play a melodic line with trills. Cello/Double Bass and Bassoon/Clarinet play a supporting line. Dynamics: *p*, *f*, *p*, *f*. A triplet of eighth notes appears in measures 5 and 6.

Measures 7-9: Violin I and Violin II play a melodic line with trills. Cello/Double Bass and Bassoon/Clarinet play a supporting line. Dynamics: *p*, *f*, *p*, *f*. A triplet of eighth notes appears in measures 8 and 9.

Measures 10-11: Violin I and Violin II play a melodic line with trills. Cello/Double Bass and Bassoon/Clarinet play a supporting line. Dynamics: *p*, *pp*, *p*, *pp*. A triplet of eighth notes appears in measures 10 and 11.

Additional markings include *f unis[ono]* and *tasto [solo]*.

10

14

15

16

f *pp* *f*

f *pp* *f*

f

f

6/3

6 #

6 6 #

17

p *f* *p* *f*

p *f* *p* *f*

p *f* *f*

f *f* *f*

f unis[ono]

f

20

p *f*

p *f*

p *f*

f

24

p *f* *p*

p *f* *p*

p *f* *p*

f

6/4

6 p

2

32

Sheet music for 'The Rose Tree' in E major (three sharps) and 3/4 time. The score is for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is E major (three sharps). The time signature is 3/4. The music features a melody in the Treble 1 staff, with harmonization in the other staves. Dynamics include *p* (piano) and *f* (forte). The piece concludes with a trill (*tr*) in the Treble 1 staff.

[illegible]

38

tr tr tr tr

più f ff p

tr tr tr tr

più f ff p

tr tr

più f ff p

tr tr

più f ff p

tasto [solo]

42

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

f *p* *f* *f* *tasto [solo]* *+4* *6* *unis[ono]*

46

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

f *f* *f*

49

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

f *p* *p* *f* *p* *tasto [solo]*

52

f *p* *f* *p* *f* *p* *pp*

f *p* *f* *p* *pp* *pp* *pp*

f *p* *pp*

[3.] Presto

This musical score is for the third movement, 'Presto', of C.P.E. Bach's Sinfonia Wq 182/1. It is written for a four-part ensemble: two violins, a viola, and a cello/bass. The key signature is one sharp (F#), and the time signature is 6/8. The score is divided into four systems, with measure numbers 8, 15, and 21 marking the beginning of new sections. The first system (measures 1-7) features a melodic line in the violins with trills and a rhythmic accompaniment in the viola and cello/bass. The second system (measures 8-14) shows a more complex texture with sixteenth-note passages in the lower parts and a strong harmonic presence in the upper parts. The third system (measures 15-20) continues the rhythmic drive with a prominent bass line. The fourth system (measures 21-24) concludes the section with a final melodic flourish in the violins and a sustained harmonic base in the lower strings. Dynamics range from piano (p) to fortissimo (ff), and articulation includes trills and slurs. Fingering numbers (5, 6, 7) and a 'unis[ono]' instruction are present in the lower parts.

26

p *pp* *mf*

p *pp* *mf*

p *pp* *mf*

6 4 +4 6 6

31

tr *ff* *f* *p*

tr *ff* *f* *p*

ff *f* *p*

ff *f* *p*

ff *f* *p*

tasto [solo] 7 5 6 #

37

f *ff* *f*

f *ff* *f*

f *ff* *f*

f *ff* *f*

f *ff* *f*

6 5 6 4 6 5 6 4 #

42

p *f*

p *f*

p *f*

p *f*

f *unis[ono]*

6 4 6 5 6 4 #

48

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

54

ff *ff* *ff*

6 6 6 5

60

p *f* *p* *f*

65

f

5 6/4 5/3

86

Treble 1: *p* *ff*
 Treble 2: *p* *ff*
 Bass 1: *p* *ff*
 Bass 2: *p* *ff*

NOTE EDITORIALI

La fonte della Sinfonia per archi in Sol maggiore Wq 182/1, tratta dalla raccolta di sei sinfonie dedicate al barone Von Swieten (1773, Wq 182) è l'edizione a stampa della partitura edita da Henry Litolf's Verlag / C. F. Peters a cura di Traugott Fedke (1975) disponibile online presso la Petrucci Music Library.

La trascrizione ha riproduce fedelmente la stesura originale correggendo qualche evidente svista. Ogni altro suggerimento dell'editore è indicato con il tratteggio o con parentesi.

In copertina è riportata una copia di un antica stampa della città di Hamburg.

La versione 1.0 è stata pubblicata il 3 settembre 2015.

EDITORIAL NOTES

The source of the Sinfonia in G (1773 - Wq 182/1) is the printed edition of the score, published by Henry Litolf's Verlag / C. F. Peters, edited by Traugott Fedke (1975), online available at the Petrucci Music Library.

The transcription follows the modern edition, removing a few evident errors. All editor suggestions are in parentheses or with dashed lines.

The cover includes copy of an old plate of the city of Hamburg.

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