

Konzert in E-Dur.

Johann Sebastian Bach
BWV 1053

Violino I. *f*

Violino II. *f*

Viola. *f*

Continuo. *f*

Cembalo.

This system contains the first four staves of the musical score. The Violino I part features a complex rhythmic pattern with sixteenth notes and a trill in the final measure. The Violino II part has a more melodic line with some rests. The Viola part provides a steady accompaniment. The Continuo part has a simple bass line. The Cembalo part consists of two staves, with the right hand playing a rhythmic pattern and the left hand providing a bass line.

4

VI. I.

VI. II.

Vla

Bc.

Cemb.

This system contains the next four staves of the musical score. The VI. I. part has a highly technical passage with many sixteenth notes. The VI. II. part has a melodic line with some rests. The Vla part has a steady accompaniment. The Bc. part has a simple bass line. The Cemb. part consists of two staves, with the right hand playing a rhythmic pattern and the left hand providing a bass line.

8

VI. I.

VI. II.

Vla

Bc.

Cemb.

11

VI. I.

VI. II.

Vla

Bc.

Cemb.

14

VI. I. *p*

VI. II. *p*

Vla. *p*

Bc. *p*

Cemb.

17

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

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

Vla. *f* *p* *f*

Bc. *f* *p*

Cemb. *f*

20

VI. I.

VI. II.

Vla

Bc.

Cemb.

23

VI. I.

VI. II.

Vla

Bc.

Cemb.

26

VI. I.

VI. II.

Vla

Bc.

Cemb.

29

VI. I.

VI. II.

Vla

Bc.

Cemb.

32

VI. I.

VI. II.

Vla

Bc.

Cemb.

35

VI. I.

VI. II.

Vla

Bc.

Cemb.

p

38

VI. I.

VI. II.

Vla

Bc.

Cemb.

41

VI. I.

VI. II.

Vla

Bc.

Cemb.

44

VI. I.

VI. II.

Vla.

Bc.

Cemb.

f *p* *f*

f *p* *f*

f *p* *f*

p *f*

p

47

VI. I.

VI. II.

Vla.

Bc.

Cemb.

p *f*

p *f*

p *f*

f

p *f*

50

VI. I.

VI. II.

Vla.

Bc.

Cemb.

p

p

p

p

p

53

VI. I.

VI. II.

Vla.

Bc.

Cemb.

56

VI. I.

VI. II.

Vla

Bc.

Cemb.

59

VI. I.

VI. II.

Vla

Bc.

Cemb.

62

VI. I.

VI. II.

Vla

Bc.

Cemb.

p

p

p

tr

65

VI. I.

VI. II.

Vla

Bc.

Cemb.

tr

68

VI. I.

VI. II.

Vla

Bc.

Cemb.

tr

71

VI. I.

VI. II.

Vla

Bc.

Cemb.

74

VI. I.

VI. II.

Vla.

Bc.

Cemb.

f

f

f

f

p

77

VI. I.

VI. II.

Vla.

Bc.

Cemb.

p

p

p

p

80

VI. I.

VI. II.

Vla

Bc.

Cemb.

VI. I. plays a melodic line starting with a quarter note, followed by eighth notes, and ending with a trill in measure 82. VI. II., Vla, and Bc. are silent. Cemb. provides a rhythmic accompaniment with eighth and sixteenth notes.

83

VI. I.

VI. II.

Vla

Bc.

Cemb.

VI. I., VI. II., Vla, and Bc. all play a melodic line starting with a forte (*f*) dynamic. VI. I. has a trill in measure 83. VI. II. has a trill in measure 84. Cemb. has trills in measures 83 and 84, and a fermata in measure 85.

86

VI. I.

VI. II.

Vla.

Bc.

Cemb.

89

VI. I.

VI. II.

Vla.

Bc.

Cemb.

92

VI. I.

VI. II.

Vla.

Bc.

Cemb.

p

p

p

p

95

VI. I.

VI. II.

Vla.

Bc.

Cemb.

98

VI. I.

VI. II.

Vla.

Bc.

Cemb.

101

VI. I.

VI. II.

Vla.

Bc.

Cemb.

104

VI. I.

VI. II.

Vla.

Bc.

Cemb.

This system of musical notation covers measures 104 through 109. It features five staves: Violin I (VI. I.), Violin II (VI. II.), Viola (Vla.), Cello (Bc.), and Cembalo (Cemb.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. Measures 104-106 show a complex rhythmic texture with sixteenth-note patterns in the Violin I and Cembalo parts. Measures 107-109 continue this texture, with the Cembalo part featuring a prominent sixteenth-note accompaniment in the right hand and a more active bass line in the left hand.

107

VI. I.

VI. II.

Vla.

Bc.

Cemb.

This system of musical notation covers measures 110 through 112. It features the same five staves as the previous system: Violin I (VI. I.), Violin II (VI. II.), Viola (Vla.), Cello (Bc.), and Cembalo (Cemb.). The key signature remains three sharps (F#, C#, G#) and the time signature is 3/8. Measures 110-112 show a continuation of the rhythmic patterns, with the Cembalo part maintaining its sixteenth-note accompaniment and the Cello part providing a steady bass line.

110

VI. I.

VI. II.

Vla

Bc.

Cemb.

Adagio. (Tempo primo.)

113

VI. I.

VI. II.

Vla

Bc.

Adagio.

Cemb.

116

VI. I.

VI. II.

Vla.

Bc.

Cemb.

119

VI. I.

VI. II.

Vla.

Bc.

Cemb.

122

VI. I.

VI. II.

Vla

Bc.

Cemb.

125

VI. I.

VI. II.

Vla

Bc.

Cemb.

128

VI. I.

VI. II.

Vla.

Bc.

Cemb.

f

f

f

f

f

f

131

p

p

p

p

f

f

f

f

f

f

134

VI. I.

VI. II.

Vla

Bc.

Cemb.

137

VI. I.

VI. II.

Vla

Bc.

Cemb.

140

VI. I.

VI. II.

Vla.

Bc.

Cemb.

p

p

p

f

f

f

f

f

143

VI. I.

VI. II.

Vla.

Bc.

Cemb.

f

f

f

f

f

f

f

f

146

VI. I.

VI. II.

Vla

Bc.

Cemb.

149

VI. I.

VI. II.

Vla

Bc.

Cemb.

152

VI. I.

VI. II.

Vla

Bc.

Cemb.

VI. I. *f*
 VI. II. *f*
 Vla *f*
 Bc. *f*
 Cemb. *f*

155

VI. I.

VI. II.

Vla

Bc.

Cemb.

VI. I. *p* *f*
 VI. II. *p* *f*
 Vla *p* *f*
 Bc. *p* *f*
 Cemb. *p* *f*

158

VI. I.

VI. II.

Vla

Bc.

Cemb.

p *f* *p*

p *f* *p*

p *f* *p*

p *f*

p *f*

161

VI. I.

VI. II.

Vla

Bc.

Cemb.

f *p*

f *p*

f *p*

f *p*

f *p*

164

VI. I.

VI. II.

Vla

Bc.

Cemb.

167

VI. I.

VI. II.

Vla

Bc.

Cemb.

170

VI. I.

VI. II.

Vla

Bc.

Cemb.

173

VI. I.

VI. II.

Vla

Bc.

Cemb.